

THE  
NATIONAL  
QUARTERLY REVIEW.

EDITED BY

EDWARD I. SEARS, LL.D.

*Pulchrum est bene facere reipublicæ, etiam bene dicere haud absurdum est.*

VOL. XXI. No. XII. JUNE, 1870.

NEW YORK :

EDWARD I. SEARS, EDITOR AND PROPRIETOR,

658 BROADWAY.

GENERAL AGENTS:

NEW YORK: AMERICAN NEWS CO., 121 NASSAU STREET. PHILADELPHIA: JAMES  
K. SIMON, SOUTH SIXTH STREET. LONDON: TRUBNER & CO.,  
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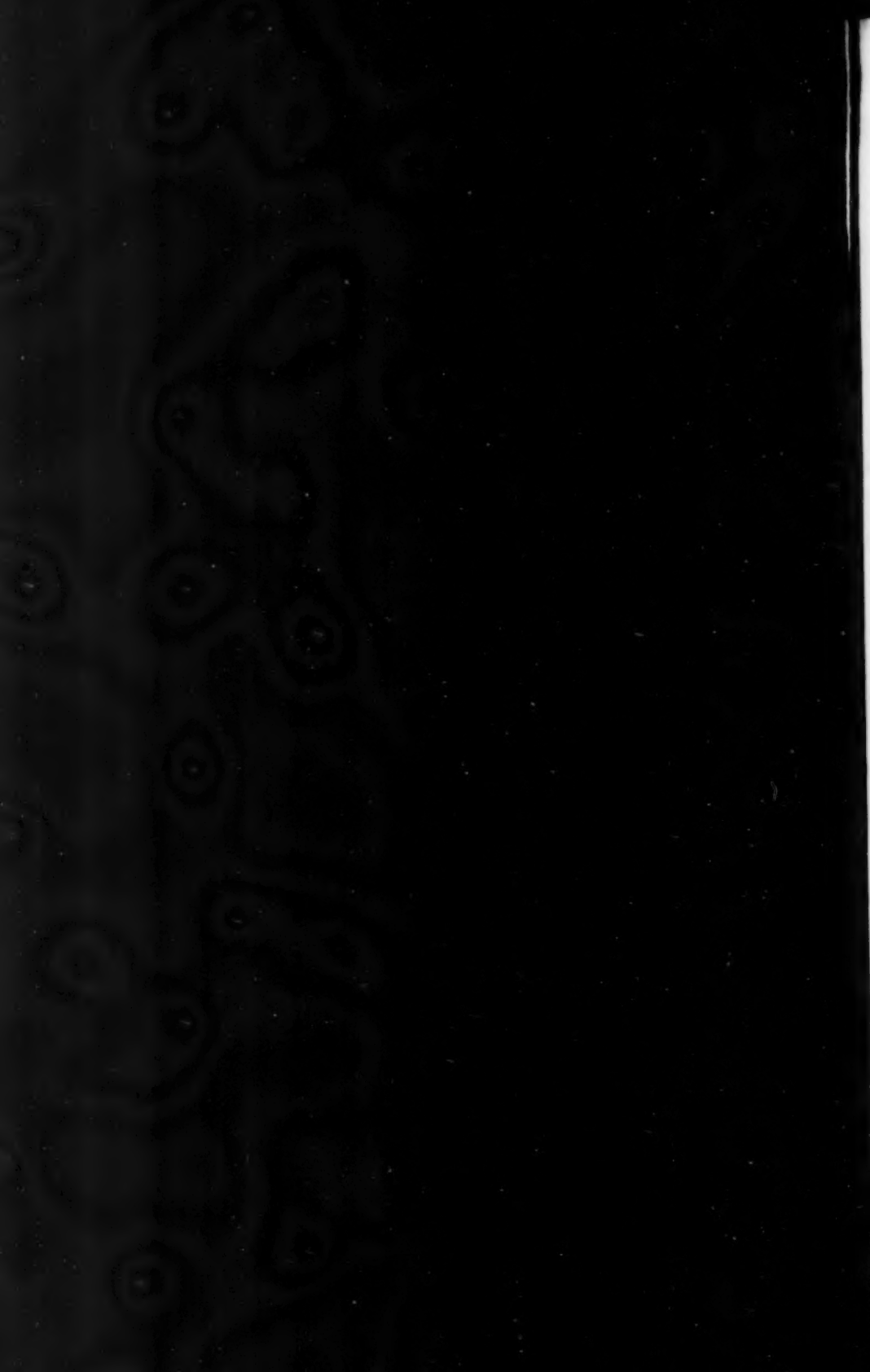
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*Each pupil will pay on entrance, for use of bed, etc.*..... 5 00

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**CITY OF NEW YORK.**

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On the 13th of September.

In the Department of Science and Letters,  
September 15th.

In the Department of Art,  
September 20th.

In the Department of Civil Engineering,  
September 20th.

In the Department of Law,  
October 4th.

In the Department of Analytical and Practical Chemistry,  
October 18th.

In the Department of Medicine,  
October 18th.

**ISAAC FERRIS, Chancellor.**

*University, Washington Square, Aug., 1869.*

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Examinations for admission to the Department of Science and Letters will take place on TUESDAY, the 14th of September, at 9½ A. M., in the Council Room.

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1865	\$903,284 71	1865	\$481,541 41
1866	1,457,314 95	1866	585,917 51
1867	2,218,344 29	1867	819,315 23
1868	3,664,060 18	1868	1,372,159 08
1869	5,081,973 50	1869	1,868,904 50

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" " " 1868	8,229
" " " 1869	8,623
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" " " 1869 over 1867—48 "	

Income in 1867	\$2,179,044 26
" " " 1868	1,930,833 54
" " " 1869	1,432,779 00
Increase of 1868 over 1867— 64 per cent.	
" " " 1869 over 1867—106 "	

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SEC. 2. To climb or walk upon the wall.

SEC. 3. To turn cattle, horses, goats, or swine into the Park.

SEC. 4. To carry firearms, or to throw stones or other missiles within it.

SEC. 5. To cut, break, or in any way injure or deface the trees, shrubs, plants, turf, or any of the buildings, fences, bridges, or other constructions upon the Park.

SEC. 6. Or to converse with, or in any way hinder those engaged in its construction.

SEC. 7. Two pounds are hereby established within the Central Park for the impounding of horses, cattle, sheep, goats, dogs, swine, and geese, and other animals found trespassing upon said Park. All such animals found at large upon the Park may be taken by any person or persons, and driven or carried to one of the said pounds, and may be kept enclosed therein during five days, at the end of which time, if not previously claimed, they may be sold at public auction ; provided that two days' previous notice of the sale thereof shall have been conspicuously posted at the pound.

The owner of any animal so impounded by virtue of the ordinances of the Central Park may redeem the same before the day of sale, by the payment to the Treasurer of the Board as follows :

For each animal other than goats and geese, \$2 and the expense of keeping.

For each goat, \$4 and the expense of keeping.

For geese, 25c. each and the expense of keeping.

The expense of keeping shall be reckoned as follows :

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For each goat, swine, or sheep, 20c. per day.

For each goose, 5c. per day.

If, within one month after the sale of any impounded animals, their former owner shall appear and claim the same the Treasurer shall, after deducting the full amount of the charges provided for, pay over to him the proceeds of their sale.

SEC. 8. No animal shall travel on any part of the Central Park, except upon the "ride" or equestrian road, at a rate exceeding seven miles per hour. Persons on horseback shall not travel on the "ride" or equestrian road at a rate exceeding ten miles per hour.

SEC. 9. No vehicle shall be permitted on the "ride" or equestrian road, the same being devoted exclusively to equestrians ; nor shall any vehicle, horse, or animal of burden go upon any part of the Central Park except upon the "drive" and other carriage and transverse roads, and upon such places as are appropriated for carriages at rest.

SEC. 10. No animal or vehicle shall be permitted to stand upon the "drive" or carriage roads of the Central Park, or any part thereof, to the obstruction of the way, or to the inconvenience of travel, nor shall any person upon the Central Park solicit or invite passengers.

SEC. 11. No hackney coach, carriage, or other vehicle for hire shall stand upon any part of Central Park for the purpose of taking in any other passengers or persons than those carried to the Park by said coach, carriage, or vehicle.

SEC. 12. No person shall expose any article or thing for sale upon the Central Park except previously licensed by the Board of the Department of



Public Parks, nor shall any hawking or peddling be allowed on the Central Park.

SEC. 13. No omnibus or express wagon, with or without passengers, nor any cart, dray, wagon, truck, or other vehicle carrying goods, merchandise, manure, soil, or other article, or solely used for the carriage of goods, merchandise, manure, or other articles, shall be allowed to enter any part of the Central Park except upon the transverse roads.

SEC. 14. No threatening, abusive, insulting, or indecent language shall be allowed on the Central Park whereby a breach of the peace may be occasioned.

SEC. 15. No person shall be allowed to tell fortunes or play at any game of chance at or with any table or instrument of gaming, nor to do any obscene or indecent act whatever on the Central Park.

SEC. 16. In case of an emergency, where life or property are endangered, all persons, if required so to do by the Superintendent, or any of his assistants, shall remove from the portion of the Central Park specified by the Superintendent or his assistants, and remain off the same till permission is given to return.

SEC. 17. The Central Park shall be open daily to the public during the months of December, January, and February from seven o'clock in the morning until eight o'clock in the evening; during the months of March, April, May, October, and November from six o'clock in the morning until nine o'clock in the evening, and during the months of June, July, August, and September from five o'clock in the morning until eleven o'clock in the evening.

SEC. 18. The Superintendent may direct that any of the entrances to the Park be closed at any time, and may, on special occasions, also direct that the Park, or any portion thereof, remain open at other times than those above specified.

SEC. 19. No person other than employees of the Board of the Department of Public Parks shall enter or remain in the Central Park except when it is open as above provided.

SEC. 20. No dog shall be allowed upon any portion of the Central Park, unless led by a chain or proper dog string not exceeding five feet in length, nor shall any person be allowed to lead any quadruped (except dogs) in the Central Park.

SEC. 21. No person, except in the employ of the Board of the Department of Public Parks, shall bring upon the Central Park any tree, shrub, plant or flower, nor any newly-plucked branch or portion of a tree, shrub, plant or flower.

SEC. 22. No person shall bathe or fish in, or go or send any animal into any of the waters of the Park, nor disturb any of the fish, water fowl, or other birds in the Park, nor throw or place any article or thing in said waters.

SEC. 23. No person shall fire, discharge, or set off in the Central Park any rocket, cracker, torpedo, squib, balloon, snake, chaser, or double-header, nor any fireworks or thing under any other name, composed of the same or similar materials, or of the same or similar character of the fireworks above specified.

SEC. 24. No person shall place or propel any invalid chairs or perambulators upon any portion of the Central Park except upon the walks.

SEC. 25. No person shall post or otherwise affix any bill, notice, or other paper upon any structure or thing within the Central Park, nor upon any of the gates or enclosures thereof.

SEC. 26. No person shall, without the consent of the President of the Board of the Department of Public Parks, play upon any musical instru-

ment within the Central Park, nor shall any person take into, or carry or display in the Central Park, any flag, banner, target, or transparency.

SEC. 27. No military or target companies, or civic or other procession, shall be permitted to parade, drill or perform upon the Central Park any military or other evolutions or movements.

SEC. 28. No fire engine, hook and ladder, cart, hose, truck, or other machine on wheels commonly used for the extinguishing of fires, shall be allowed on any part of the Central Park, except the transverse roads, without the previous consent of the President of the Board of the Department of Public Parks.

SEC. 29. No funeral procession or hearse, or other vehicle or person carrying the body of a deceased person, shall be allowed on any part of the Central Park except upon the transverse roads.

SEC. 30. No person, except in the employ of the Board of the Department of Public Parks, shall light, make, or use any fire upon the Central Park.

SEC. 31. No person on foot shall go upon the grass, lawn, or turf of the Central Park, except when and where the word "common" is posted, indicating that persons are at liberty at that time and place to go upon the grass.

SEC. 32. No person arrested in the Central Park for violating any ordinance or any regulation of the Board of the Department of Public Parks shall be conveyed before any magistrate, nor shall any complaint be entered against any person until they shall have been brought before the Captain of the Central Park Police, or the chief officer in charge, and his approval of making such complaint first obtained by the officer making the arrest.

By order of the Department of Public Parks.

PETER B. SWEENEY,

*President of the Department of Public Parks.*

NEW YORK, May 26, 1870.

## Department of Public Works.

No. 237 BROADWAY,

NEW YORK, June 8, 1870.

TO PLUMBERS AND MASONS—Notice is hereby given to plumbers and masons holding licenses from the late Croton Aqueduct Board that, from and after this date, no permits for tapping water pipes or for making connections with sewers or drains will be issued unless new bonds are filed with this department.

WILLIAM M. TWEED,

*Commissioner of Public Works.*

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New Policies.	No. of Policies issued each year.	Gross Receipts.	Amount Insured by New Policies.	Total Gross Assets.
Year 1862..	211	23,423	489,000	122,857
" 1863..	888	80,530	1,939,550	160,092
" 1864..	1,403	149,411	2,819,743	249,831
" 1865..	2,134	323,827	4,841,280	425,027
" 1866..	3,325	603,651	7,526,509	753,398
" 1867..	4,094	880,000	9,070,805	1,286,390
" 1868..	4,386	1,055,242	11,564,389	1,854,570
" 1869..	6,358	1,428,164	17,062,590	2,377,652

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**Rev. D. C. Van Norman, LL.D.,**

**Principal.**

THE  
NATIONAL QUARTERLY REVIEW.

NO. XLI.

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JUNE, 1870.

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- ART. I.—1. *History of Art.* By DR. WILHELM LÜBKE, Professor of the History of Art. Translated by F. E. BUNNETT. In 2 vols. London. 1868.
2. *A new History of Painting in Italy, from the Second to the Sixteenth Century, etc., etc.* By J. A. CROWE and G. B. CAVALESE, authors of "The Early Flemish Painters." In 3 vols. London. 1864.
3. *Sacred and Legendary Art.* By MRS. JAMESON. Third Edition. In 2 vols. London. 1857.
4. *Legends of the Madonna, as represented in the Fine Arts.* By MRS. JAMESON. London. 1852.
5. *Memoirs of the early Italian Painters, and of the Progress of Painting in Italy.* From Cimabue to Bassano. By MRS. JAMESON. In 2 vols. London. 1845.
6. *Original Treatise, dating from the XIIIth to the XVIIIth Centuries, on the Arts of Painting in Oil, Miniature, Mosaic, and on Glass; of Gilding, Dyeing, and the Preparation of Colors and Artificial Gems.* By MRS. MERRIFIELD, author of "The Art of Fresco Painting." In 2 vols. London. 1849.

ALTHOUGH the Augustan era was the golden age of Rome, we look in vain for any great artists of Italian birth among those who were then distinguished; they were all Greek. The Romans were so absorbed in the enjoyment of the plunder which they had carried off from the other nations of the

world that they cared little for anything requiring the exercise of taste and skill. Perhaps they had neither of these qualities, or, having them, they found it more profitable, as well as easy, to employ foreigners to do all their sculpture, painting, music, engraving, and architecture for them. The statues which adorned their temples and villas were mostly those which had been taken by force from the conquered nations. Augustus tried to revive the arts, but, in his time, they were lifeless remains of what had been, and they show an immediate decline from higher excellence. His successor, Tiberius, gave no encouragement to the arts, and looked upon statues with positive contempt. Caligula directed Grecian statues to be brought to Rome, and even gave orders that the Jupiter of Phidias should be transported thither. But, representations having been made that it would be destroyed in the attempt, he consoled himself with having some of the other rare and beautiful Grecian statues decapitated and his own head put upon them. Claudius had the head of Augustus put on the statues of Alexander the Great; and Nero caused the famous statue of that hero, by Lysippus, to be gilded. The Emperor Titus, during his short reign, did what he could to encourage the arts, but his successor, Domitian, cared little for them. Trajan, Adrian, and the Antonines patronized sculpture and architecture, and under their fostering care some fine works were produced, but mainly by Grecian artists, and Athens once more became the school of art. Marcus Aurelius was acquainted with design, but good artists were rare; and the sophists, a sect which flourished at that time, opposed all talent and genius, thinking nothing worth attention but abstruse study.

But with the reign of Commodus the arts declined rapidly, and their decay went on down to the time of Constantine the Great. That emperor, when he founded Constantinople, collected the most magnificent works of art that could be found, and summoned the best artists around him. He preserved the statues of the gods, not as objects of worship, but as beautiful



creations; and he caused new works to be executed, some of them on scriptural subjects, such as Christ as the Good Shepherd, and Daniel in the Lions' Den. In the reign of Julian the Apostate the heathen temples were restored and new statues of the gods were erected; but after him the christians, in their zeal against everything pagan, destroyed the heathen temples and melted the bronze statues in order to cast church vessels out of them. It was not until Theodoric, in the year 493, possessed himself of supreme power in Italy that bounds were set to this rage for destruction. He did his utmost to preserve what remained of ancient art, and even punished with death the theft and destruction of statues. Paganism, however, died out, as it was fit it should, in order to give place to christianity, which soon absorbed all the artistic genius the western world possessed, and enlisted its sympathies in the illustration of christian subjects. During the lapse of time called by common consent the "the dark ages," painting, sculpture, music, and architecture were patronized almost exclusively by the church.

The first great object to which reviving art was applied was the rendering of the christian places of public worship fit arenas for the instruction and improvement of the people by attracting and interesting them through the means of representations of scenes, events, and personages with whose names and history they were familiar, and which were deeply rooted in their affections. Mosaics of scripture personages and groups were one of the earliest forms of this reviving art. The history of the early christians shows that they had a strong aversion to all images and pictures which attempted the delineation of the Eternal and of angelic beings. This was probably owing to the habitual practice of such attempts by the pagan tyrants who had persecuted them. But this feeling rapidly subsided in the second and third centuries, and it was then considered no sin to represent the Redeemer under the form of the good shepherd, or to symbolize his miraculous birth, his passion, death, resurrection, and ascension.

The paintings in the catacombs afford the earliest examples of christian art, and show that the artists who executed them were imbued with pagan notions in their mode of treating their subjects. Thus they clothed the virgin in chlamys and tunic, and the magi and shepherds in Phrygian caps and dresses.\* They had not yet learned to divest themselves of old associations, and hence they frequently reproduced the features of Apollo, or of the Olympian Jove, or of the old Greek philosophers in their ideal portraiture of the Redeemer and the apostles. From the remains of some of the catacomb paintings of the second or third century, which are still visible, it can be perceived that these artists stained the rough-coated walls with light and lively tinted water-colors, and then hastily defined their animated figures with dashing lines, leaving the spectator to imagine the details and modelling of the form. A careful analysis of the technical process in use at Rome in the third and fourth centuries may be obtained from these wall paintings. On a light ground a general warm, yellow-red tone was thrown over the whole of the flesh parts of the figure. The shadows were worked in with a deeper and thicker tint of the same warm color in broad masses and without detail. The outline was rapidly drawn in black, as were likewise the eyes, nose, and mouth. Specimens of this elementary fresco painting may still be seen in the catacombs, especially in the vaults commonly called Stanza dei Pesci and Stanza delle Pecorelle.†

Among the earliest subjects treated by christian artists were the Redeemer as the Good Shepherd carrying the Lamb, Moses striking the Rock, Jonah being swallowed by the Whale, and the Virgin and Child receiving the Offerings of the Magi. With regard to the last of these subjects, there is considerable discrepancy between some of the authorities as to the antiquity of these representations of the madonna. Messrs. Crowe and Cavalcaselle assert that among the *very earliest* of the catacomb pictures there is one, in the catacomb of St.

\* Crokee, *History of Painting*, vol. i., p. 2.

† *Ibid.*, pp. 2-8.

Calixtus, which represents in profile the virgin sitting on a throne, holding the infant saviour, and receiving the offerings of the magi, who stand before her in Phrygian caps and dresses; in the medallion centre of the roof sits the Good Shepherd with two lambs on each side of him. There are two other similar paintings according to the same authority, one in the catacomb of St. Agnes, the other in that of Sts. Marcellinus and Peter.\* Mrs. Jameson, however, says† that it is to the fourth century we must refer the most ancient art representations of the virgin; that the earliest figures extant are those on the christian sarcophagi, and that neither in the early sculptures nor in the mosaics of St. Maria Maggiore do we find any figure of the virgin standing alone; she forms part of a group of the nativity or of the magi. The testimony of St. Augustine, which she quotes, is decidedly against her; for, though he says that in his time there existed no authentic portrait of the virgin, it may be properly inferred from this that there were paintings which professed to be portraits of her, but they were not considered of any authority; at all events, their authenticity was disputed. Still the one fact stands that there were christians who were painters by profession.

These beginnings of christian art were necessarily rude, for they were made under the most unfavorable auspices. Any public display of religious faith or emotion was apt to bring down upon its professors the fires of persecution. Moreover, amid the general decay of public morality, spirit, and genius, there were but few elements out of which could arise a high order of art cultivators. The picture drawn by Gibbon, of the degeneracy of the Roman world under the Antonines,‡ is sufficient to warn us not to look for more than the beginnings of art in those days. Heathen genius declined along with heathen literature, and christian art did not assume a lofty character until a christian literature had been formed.

\**Ibid.*, pp. 3-4. † *Legends of the Madonna*, Introduction, p. 21.

‡ *Decline and Fall of the Roman Empire*, chap. ii.

The writings of the early fathers of the church greatly contributed to this result; but the adoption of christianity as the religion of the state by Constantine the Great having put an end to persecution, caused the erection of large and handsome churches, and gave an immense impulse to christian ecclesiastical architecture. The earliest christians, as is well known, met for worship in caves and solitary places at night, and in the day time by stealth; and the first converts were, for the most part, from the poorest and most illiterate classes; hence no desire for refinement was to be expected from them. They could not have used temples or churches had they wished to do so, because the popular fury would have destroyed them. And even long after christianity had "friends in the household of Caesar" the tenure of imperial favor was too insecure to enable them to run the risk of building handsome edifices for religious purposes.

At length the edict of Milan, issued by Constantine the Great, A.D. 313, restored peace to the church and secured its revenues. The christians not only recovered the lands and houses of which they had been stripped by the persecuting laws of Diocletian, but they acquired a perfect title to all the possessions which they had hitherto enjoyed by the connivance of the magistrate.\* And as Constantine granted to his subjects free permission to bequeath their fortunes to the church, and set the example himself, a tide of wealth began to flow into the hands of the clergy. The liberality of Constantine excited that of all classes of christians, and the desire sprang up to have christian temples which should rival in splendor those of antiquity. The cities of Antioch, Alexandria, Jerusalem, Constantinople, Smyrna, Rome, and Milan erected some of the most splendid which that age was capable of constructing. These churches were generally of an oblong shape, though some had a dome, and some were made in the form of a cross. The roofs were covered with tiles, perhaps of gilt brass, and the walls, columns, and pave-

\* Gibbon, *Decline and Fall*, chap. xx.

ment were incrustated with variegated marbles. The most precious ornaments of gold and silver, silk and gems, were profusely dedicated to the service of the altar, while gifts of land and houses, gardens and farms, added to the wealth and the influence of these establishments.

It is to this era that we may look for the rise—properly so called—of art in Italy. And it is to the christian church that we owe those architectural achievements, those successful experiments in painting, sculpture, engraving, mosaic works, the plastic arts, and music, which paved the way for the crowning triumphs of art in the sixteenth century. Perhaps a still greater debt of gratitude is due to the church for having preserved to modern times the Christian and the Jewish scriptures, together with much of the literature of antiquity which the monks occupied themselves with transcribing. “The proof that Europe is indebted to the religious communities for the preservation of the arts during the dark ages,” says Mrs. Merrifield,\* “rests on the fact that the most ancient examples of christian art consist of the remains of moral pictures in churches, of illuminations in sacred books, and of vessels for the use of the church and the altar; and on the absence of all similar decorations on buildings and utensils devoted to secular uses during the same period; to which may be added that many of the early treatises on painting were the works of ecclesiastics, as well as the paintings themselves. A similar remark may be made with regard to architecture, many of the earliest professors of which were monks.”

They were the legislators and the physicians of the early middle ages; they practised agriculture on a large scale; they possessed almost exclusively all the learning of those times, and they were almost the only persons skilled in the arts of sculpture, painting, and architecture. They built bridges, embanked rivers, made and repaired roads, and were engineers as well as architects. It could scarcely be other-

\* *Original Treatises*, Introduction, p. 20.

wise when the nobles were almost wholly devoted to arms and to hunting and hawking, varying their amusements occasionally with highway robbery. These men seldom knew how to write or read. Neither Frederic Barbarossa, nor John, King of Bavaria, nor Philip the Hardy, of France, could read, nor could Theodoric or Charlemagne write.\*

The castles of these "nobles" were intended more for strongholds and safe retreats from enemies than for pleasant residences. The walls were lofty and substantial; the openings for the admission of light were few and narrow, the apertures enclosed with glass. Consequently the interior apartments were dark, the walls bare, or ornamented only with the trophies of the chase. Hence but little encouragement for the fine arts was to be met with in these dwellings or among these men. The domestic accommodations were in accordance with the edifices. A passage, quoted by Mr. Hallam,† from an Italian work written about the year 1300, shows the state of manners in Italy during the reign of Frederic Barbarossa. "In these days the manners of the Italians were rude. A man and his wife eat off the same plate. There were no wooden-handled knives nor more than one or two drinking cups in a house. Candles of wax or tallow were unknown; a servant held a torch during supper. The clothes of men were of leather unlined; scarcely any gold or silver was seen on their dress." If this was the ordinary condition of society so late as the year 1300, when a very extensive trade with the east was carried on, and many arts were in process of revival, it is clear that the state of the people during the preceding centuries was no better. The word "semi-barbarous" is, perhaps, the one which is most applicable. Incessant wars and feudal squabbles had converted Europe into a great field of slaughter, and familiarity with scenes of violence and bloodshed had rendered men callous to the softer emotions. The Crusades, by draining off the bulk of the ruffian population of the west, and sacrificing them by hundreds of thousands

\* Hallam, *History of the Middle Ages*, vol. iii., p. 329. † *Ibid*, p. 409.

on the plains of Syria and Asia Minor, were one great means, under Providence, of paving the way for a more civilized state of society. They operated also in a reflex manner, for the survivors who returned brought with them much of the refinement and knowledge of the Arabs, who were at that time, especially in Spain, the most intellectual and highly cultivated people in the world. But their religious tenets caused them to be held in abhorrence by the christian nations, and hence the influence of their valuable discoveries in science and their progress in the arts was, in a great measure, nullified as regards foreigners.

We must, therefore, still fall back upon the church as the mainstay of civilization, of art, and of science. It is impossible to study the history of the arts of the middle ages without considering the immense influence exercised over society by monastic institutions; for, as we have before observed, the monks were the possessors of all the learning that existed, and the services they rendered to the world are incalculable. Marchese says of them: "After having taught their precious conquerors the duty of forgiveness, struggled against the pride of the powerful, and preached the gospel in the midst of the barbarous feudal laws, they prepared themselves to build bridges, to embank rivers, to construct magnificent cathedrals and abbeys, many of which remain to record the variety of their genius and the benefits they conferred on mankind. In vain would the patronage of Charlemagne, of Theodolinda, of Theodoric, and of some of the popes, have sufficed to save the arts from total ruin if the monks had not, with so much affection, protected and practised them during so many centuries. They preserved to us the traditions transmitted to them by the Byzantines, and bequeathed them to future ages, stamping them with that expression and melancholy which transpires in them in spite of the inelegance of the forms, and they ennobled, by their profession, the arts which their barbarous conquerors despised."\*

\* *Memoire de Pitturi*, p. 13.

But, in order to arrive at the true source of christian art, we must go far deeper than the authors of the works whose names appear at the head of this article have done. It seems to us that, in confining themselves mainly to the physical aspects of the question, they have lost sight of the fundamental laws by which the production and the revival of art are regulated. It is not enough to tell us that the first traces are to be found in the catacombs, and it is, in fact, a matter of small importance whether Lübke, Crowe, and others be earnest in referring these early developments to the second century, or whether Mrs. Jameson is nearer the truth in asserting that they belong to the fifth. In either case, these productions are so immature, so crude and inelegant, that they scarcely deserve the name of artistic efforts. It is what underlies them that is of importance, and has been so strangely overlooked. The root of all christian art is symbolism. The scriptures are full of the language of symbol. The New Testament addresses us in parables, the apostles continually indulge in metaphor, and the book of Revelations is in the highest degree figurative. The early christian writers and preachers adopted the symbolical style. In the book of Hermas the church is represented under three figures, viz.: that of a young girl, of a queen, and of a mother. Symbolical language became necessary to enable these missionaries to evade persecution by veiling their thoughts and expressions in public, explaining them afterwards in secret to their disciples. These sacred mysteries were communicated gradually, so as not to be exposed to profanation from the unbelieving.

The early christians adopted a system of signals analogous to those of modern freemasons, intelligible only among themselves, whereby they could recognize each other. This system subsequently became so complicated that in the third century a scientific interpretation of them became necessary.\*

When christianity became the religion of the state, and

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\* This was compiled by Melito, Bishop of Sardis, a father of the Greek Church.



persecution had ceased to be dangerous, the necessity for this secret system disappeared, and the clergy could teach openly what they had hitherto taught privately. But the symbolism of the primitive times had taken deep root in the hearts of christians, and the mass of them were too poor and too ignorant to be reached otherwise than by parables and outward devices. The clergy were, therefore, obliged to set in operation all the arts and methods whereby ideas can be expressed, in order to give utterance to the emotions of the heart. These were first tried in the catacombs, those secret resorts of the first converts at Rome. The extent of these subterraneous passages was enormous. They stretched for a considerable distance beneath the suburbs and the Campagna of Rome, and, according to tradition, they extended to the sea. Originating in the ancient quarries from which were dug the stone which formed the material of the great edifices of old Rome, they gradually worked their way down to a depth of from eighty to a hundred feet, branching into countless windings, the walls being niches of an oblong shape, and horizontal, for the reception of bodies, which, when deposited, were shut up by blocks of marble or by bricks. On these walls were traced figures, many of them allegorical, some of them copies of ancient heathen designs. The church gave to the latter a symbolical meaning. Thus Orpheus, moving the rocks and trees, and soothing wild beasts with his music, was interpreted as an image of Christ who moved the stoniest hearts. The favorite design, so popular with the old Romans, of the shepherd carrying on his shoulder a young kid, was also adopted as emblematical of the Saviour, and was the origin of the Good Shepherd and the Lamb.

The exceeding popularity of this group among christians merits a brief digression as to its origin. In the second century the question was mooted as to whether the promise of pardon to the sinner had been made once or for many times, and whether the lapsed could be admitted to penance. The montanists, headed by Tertullian, maintained that pardon was

only extended to him who had sinned once, but not to the man who had fallen again; that the Good Shepherd bears upon His shoulders the strayed sheep, but not the goat which at the day of judgment would be placed on the left of the Judge, whilst only the sheep would be seen on his right. The orthodox christians replied that the parable represented the shepherd as going in search only of the sheep, and not of the goat. "It was then that the merciful instinct of the church gave a loving and lofty answer to the pitiless men who refused pardon to the weakness which fell once, and had fallen again, and caused the Good Shepherd to be painted in the catacombs no longer with the lamb alone on his shoulder, but with that goat, with that type of a sinner who seemed lost for ever, but whom the shepherd, notwithstanding, brings back in triumph on his shoulder. And thus, in the place in which some have seen the error of a workman, an awkward copy of the antique, is unfolded a charming mystery of grace and mercy."\*

This subject is the leading one in the catacombs. There are about twenty others in which the allegorical meaning is deeper than the mere representation of the figures. Thus the serpent placed between our two first parents expresses sin; the water running down from the rock expresses baptism; Moses bringing down manna from heaven symbolizes the eucharist; the figure of Lazarus typifies the resurrection, and so on.

The early church adopted, also, statuary and sculptured designs to illustrate her tenets. Thus images of the dove with the olive branch were placed on tombs as a type of hope and immortality, and the ark of Noah was the type of the church which conveyed mortals in safety over the abyss. She also permitted the resort to curious devices as rallying signs among the faithful. One of the most singular of these was the adoption of the fish as the mystic sign of Christ, because the Greek word ἰχθῦς comprised the five initials of the various

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\*Azanam, *History of Civilization in the Fifth Century*, vol. ii., p. 215.

names by which he was designated.\* The fish also expressed the believer who had been dipped in the water of baptism. Christian burial places were indicated simply by a design of a fish and five loaves. No inscriptions denoted what they were. But inscriptions over tombs gradually came into use. At first they were very simple, such as *τόκος φιλήμονος*; but by degrees they lengthened as persecution decreased, and poetry, often in rhyme, was resorted to in order to record the affection of the survivors. Urns and other ornaments also came into use, and figures of cherubs, angels, and allegorical representations of hope, mercy, justice, etc., became common. But in all these cases the origin of the custom is essentially christian, and based upon that spirit of symbolism which, as we have before contended, is as ancient as the church itself, and the development of which, in forms of painting, sculpture, and architecture, became a necessity of human nature instead of a happy stroke of genius, or the result of the gradual cultivation of the taste, as some materialist writers contend.

The development of sculpture appears to have been at first restrained, or, at all events, carried on under the supervision of the church, on account of the natural tendency of sculptors in the first and second centuries to imitate the classic productions of the heathens. But that it was cultivated is evident from specimens still to be seen in the Vatican. These belong to the third century, and consist of the statues of St. Peter, St. Hyppolitus, and the Good Shepherd. In the same place may be seen some bas-reliefs and decorated sarcophagi of the fourth and fifth centuries. There are also many specimens of these at Ravenna and Arles, which last-named city was the capital of the Gauls in the fifth century. In each of these three imperial cities a different school of christian sculpture was formed, all possessing common rules, but each claiming a peculiar originality.† The popular taste at Arles seems to have run in favor of military subjects, or groups wherein

\* *Ἰησοῦς Χριστός, Θεοῦ υἱός, Σωτήρ.*

† Azanam, *History of Civilization in the Fifth Century*, vol. ii., p. 220.

warriors figured; such as the Passage of the Red Sea, and two Warriors kneeling before the Saviour, signifying the submission of the temporal to the spiritual power. These and kindred topics delighted the warlike Gauls, and are to be found sculptured on friezes and bas-reliefs. The cities of Milan and Parma were also distinguished for their progress in sculpture. The use of images had become common in the churches, especially by way of ornamentation, and the demand for them created a special branch of the art of sculpture.

When paintings could not be had in sufficient quantity to ornament the ancient basilicas they were imported into Italy, mainly from the East. In this way we may account for the numerous Byzantine pictures of the virgin to be found in Italy. They are very ancient, and often nearly effaced; but some may still be recognized at St. Urbano della Caffarella, near Rome; in the subterranean Church of St. Peter; in St. Cecilia; in the Church of the Four Crowned Saints; and in that of St. Laurence, which last contains a succession of pictures dating from the eighth to the thirteenth century.\* They are, however, for the most part, coarse productions. Along with them mosaics were commonly used for the adornment of churches. In the year 424 Pope Celestine I. ornamented the Church of St. Sabina with them. In 433 Pope Sixtus III. placed in the basilica of St. Mary Maggiore those which are still to be seen there. These mosaics represent the cross decked with precious stones, with the figure of the virgin at the foot of it. Around it are scenes from the infancy of Christ, and twenty scenes from the Old Testament. Little by little this mosaic work crept into all the large churches and was brought to great perfection. It filled the whole period of ecclesiastical art-history until the rise of the Gothic architecture, when sculpture reasserted its supremacy, and stained glass windows were used as the means of representing religious subjects in brilliant colors. The latter invention almost entirely superseded mosaic work.

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\* Azanam, *History of Civilization in the Fifth Century*, vol. ii., p. 223.

There has been a controversy among the modern German art-critics as to how far these christian basilicas resembled the old heathen buildings so-called, which were erected partly as halls of justice, partly for purposes of commerce. Some of these writers have endeavored to deny any such resemblance, and to give to the early christian architects the credit of having originally designed them; while others have pointed out the close resemblance between the christian and the heathen buildings, and asked how it could be possible for the early christian architects to avoid noticing that the characteristics of these edifices were eminently suitable for the purposes of the new worship. Dr. Lübke thinks\* "that the first idea of them may have been suggested by the basilica-like halls of the ancient dwelling-house, in which, probably, the early christian congregation may have been wont to assemble secretly for religious worship, and that even the atrium added to the christian basilica seems to point to similar arrangements in the Roman dwelling-house." The christian architects must have been strange persons if they did not use their eyes and their faculties in noting the various kinds of architecture around them, and the characteristics of each kind, and in adopting such as suited their purposes. But, whether they did so or not, there is nothing in the form or construction of the basilica of the early ages of christianity which would call for more than the most ordinary invention. Indeed, anything more simple than these primitive structures were can hardly be conceived, and it is this laborious trifling in speculation upon and discussing things which need neither speculation nor discussion that makes the works of the German art-critics so tedious. Dr. Lübke is no exception to his learned countrymen Schnaase, Kugler, Von Quast, Zestermann, Messmer, Weingartner, Mathes, Zahn, Wiegmann, Hübsch, and others; but in one respect he is a most singular exception to them, and that is, in his inaccuracy as regards ancient history, and especially the history of ancient Egypt. The tendency of

\* Vol. I., p. 279.

the German mind is to exhaust the subject which it dwells upon, as well as the patience of those who undertake to read the voluminous works on antiquity and scientific research to which it gives birth; but, as a rule, it aims at accuracy as regards facts and dates and places. Now what shall be said of Dr. Lübke when, in treating of Egyptian art and history, he makes such extraordinary statements as the following:\*

"As early as *the fourth century*, B.C., the oldest Egyptian kingdom consisted of the lower part of the land of which Memphis was the capital. *Even at that time (!)* magnificent dykes and water-works were constructed, and the pyramids were erected, etc." "A second flourishing period began with the twelfth dynasty, *towards the end of the third century before Christ. (!)* *At this time*, it is proved that we first meet with the form of a memorial column in the obelisk, erected at Heliopolis by King Sesortesen I."

Seeing that the pyramids were erected certainly more than four thousand, perhaps five thousand years ago; that the twelfth dynasty of Egyptian kings flourished in the twenty-first century, B.C., and that King Sesortesen I. lived about the year 2000, B.C., the foregoing extracts from Dr. Lübke's work, which aspires to be considered a great one, are somewhat surprising; and the more so as they are repeated elsewhere in the book.†

All this, however, is a digression, for which we hope our readers will pardon us, as well as for observing, while we are on the subject, that the same author has, with a few exceptions, confined his excerpts and references to German authors, almost ignoring the admirable modern works which have emanated from French, Italian, and English *savans* on art in all its branches. Still his work has great merit as a laborious compilation and a condensation of the results of the investigations made by his predecessors.

To return to the early christian basilicas or temples. They were constructed in the form of a parallelogram. In the heathen

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\* Vol. i., pp. 15, 16.

† p. 20.

basilica the space dedicated to judicial proceedings was separated from that devoted to the purposes of the market; and in the former, at the back of the edifice, the straight line of the building was broken by a semi-circular space called the apsis, wherein was an elevated seat on which the judges sat. Facing it was the broad nave, extending the whole length of the building to the atrium, and flanked by parallel rows of columns supporting the roof. Now the early christians simply placed the bishop and his clergy, instead of judges, on the tribunal seat, the bishop taking his place on an elevated throne in the centre, in the background of the niche. The nave received the congregation, who stood to listen to exhortations or knelt on the floor to join in prayer. There were few or no seats, and in this respect these basilicas of Italy resembled the churches of Russia in modern times, where the same lack of consideration for women, children, aged, infirm, and sick persons is carried to an inhuman extent. When we say that the early christian architects have very small claims to merit in constructing such very simple edifices we think that the majority of our readers will concur with us. The real merit of these men begins when they took to ornamenting these very plain buildings and converting them into what may fairly be called "works of art." And this, as we have before observed, was not and could not be the case until all danger of persecution had ceased, which period arrived when Constantine the Great embraced christianity, at the beginning of the fourth century.

It is interesting to trace the steps by which the ordinary and uninteresting basilica was gradually converted into the magnificent cathedral, wherein all the highest religious aspirations of our nature have found development. What a step from the old Church of St. Peter in Rome, built in the time of Constantine and pulled down in the fifteenth century to make way for its magnificent successor, to the mighty cathedral of the same apostle, the wonder of all succeeding generations!

"But thou, of temples old, or altars new,  
Standest alone, with nothing like to thee—  
Worthiest of God, the holy and the true,  
Since Zion's desolation, when that He  
Forsook his former city, what could be,  
Of earthly structures in his honor piled,  
Of a sublimer aspect? Majesty,  
Power, glory, strength, and beauty, all were aisled  
In this eternal ark of worship undefiled."<sup>o</sup>

The first step appears to have been the adornment of the interior of the basilica. The walls and the vaulted roof of the apsis were covered with figures of Christ and his apostles and saints. Then the altar was covered by a canopy supported by four pillars. The columns of the nave were ornamented by painting, or by architectural devices, or by both. Then the roof of the nave was arched and raised above that of the rest of the edifice, and consequent on this improvement followed that of arching the spaces between the columns which supported it. As this produced a magnificent effect it was used for the rows of columns which ran parallel to the columns of the nave, and these again were joined to the latter by arches, whence arose the beautiful grained arches of the middle ages. The dimensions of the churches were also greatly enlarged in the fifth and sixth centuries, and they were made more lofty and capacious. Instead of the columns directly supporting the roof they were made to sustain a wall on which the roof partly rested, whereby considerable height was gained and a fine effect produced. The introduction of the transept, in order to give the building the form of a cross, was another device of that age, and a century or two later it became universally adopted. Then came long, slender windows, with gracefully carved mullions, and the great oriel window, sometimes of a circular form, with mullions arranged in various ways. The clerestory was carried up the supporting columns, and it let in light as well as gave the interior a more tasteful and airy appearance.

<sup>o</sup> *Childe Harold*, cant. iv., stanza 154.



While these improvements were taking place in the interior the architects were also at work at the exterior. It is astonishing what a labor of love this ornamentation of churches was, and how it absorbed the architectural skill of the first ten christian centuries. There are very few great edifices in Europe, erected for civil or domestic purposes during the same period, which possess any merit as regards tastefulness of design. The palaces, castles, prisons, and fortresses which are met with were more remarkable for strength than elegance. The Italians were the first to turn their attention to the exaltation of domestic architecture into one of the fine arts, but they, it should be stated, borrowed many of their ideas from the eastern empire and from the Saracens. It was the impulse given to everything by the crusades, and the knowledge of various arts which the crusaders became acquainted with in the East, which brought about the adoption of that style of architecture for palaces, mansions, and public buildings which has since been known by the name of the "Italian," and is sometimes called the Palladian, after Palladio, one of the greatest architects of the middle ages, and the author of a standard work on architecture.

Many innovations upon the ancient and long established orders of architecture were introduced by the Italians. Some of these were due to the Byzantine exarchs of Ravenna, who favored the architectural notions prevalent in the East. To them is due the independent bell tower, which was originally cylindrical in form, without tapering, and was terminated by a flat roof.\* They also introduced wall pillars, or pilasters, connected by arches, as framework for the windows; the columns were placed on pedestals; the capitals of them were ornamented with leaves and with an impost, sometimes bearing a cross, and over the archivaults was a mosaic frieze of medallions with portraits. The Greeks introduced, moreover, into Italy the

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\* Lübke, vol. i., p. 287.

plan of building in pentagons, hexagons, octagons, decagons, and other angular forms, with vaulted domes, and square, instead of round, columns, ornamented profusely with carving, gilding, painting, and mosaic work. The gaudy taste of the East, however, became chastened by the nobler taste of the Italians; but this was the work of a later age. The exarchate of Ravenna lasted from A.D. 568 to A.D. 752, a period of nearly two hundred years, long enough to leave its impress on the country. During this epoch arose some of the most remarkable churches in Italy, which served as models for those erected in France and Germany under the Carolingian monarchs, especially those founded by Charlemagne, a fine specimen of which still survives in the cathedral at Aix la Chapelle. The nave of this great church is octagonal in shape, and essentially Byzantine in its style. The building of it occupied eight years (A.D. 796-804), and the emperor exhausted on it all that the skill of Italian architects and the beauty of Italian materials could produce. The marble columns were brought from Ravenna, and the plan of the nave was copied from that of the Church of St. Vitale in that city. The central octagon was surrounded by low aisles and galleries, but by dispensing with niches the whole was rendered more simple than its prototype. The spaces between the pillars are filled by a colonnade above and below, corresponding with the surrounding aisle and gallery. The central space is covered by a dome; the aisle round, with its sixteen sides, is finished with calottes and cross arches, and the galleries with their tunnel-vaulted roof form a kind of counterpart to the side of the dome. The arched ceiling was formerly covered with mosaic work, but that has disappeared. The bronze gates and the breastwork of the galleries which still remain attest the former splendor and solidity of their brilliant Italic-Byzantine ornamentation. We have dwelt upon the beauties of this famous cathedral of the great Frank emperor because we entertain a lively recollection of the impression it made upon our own senses when we visited it some eighteen years

ago, after a tour in the course of which a large number of cathedrals in Belgium, Holland, France, and western Germany were inspected. At this distance of time it stands out distinctly before us in our mind's eye, on account of the singularity of its style and the beauty of its interior, while of the numerous Gothic cathedrals we saw we have difficulty in recalling to memory the distinguishing features. The circumstance of hearing a military band, with side drums, performing selections from popular operas in it may be an additional reason for especially remembering the cathedral of Aix-la-Chapelle.

We have already spoken of the painting, sculpture, and mosaics of the early centuries. These attained to considerable development in the fifth century, but after that period the last remains of antique culture in Italy disappeared, and the political changes and wars which convulsed the land were unfavorable to the production of artistic works. These are mainly produced in times of comparative tranquility and luxury. A nation may be engaged in wars abroad, and yet cultivate the arts of peace at home; but when its territories are overrun by enemies, especially by enemies of ferocious character, poetry, painting, sculpture, and music, and the arts generally, must seek for a home elsewhere. No country has undergone greater vicissitudes in this respect than Italy. "Having the fatal gift of beauty, which became the funeral dower of present woes and past," she has been the spoil of the invader from her earliest history down to the present time. Hence, it is not to be wondered at that we meet with periods of comparative destitution (as regards the fine arts), alternating with periods of great brilliancy. At the epoch we are treating of—that in which the arts took their rise in Italy (not that in which they came to maturity, be it understood, for upon that we shall not venture in this article)—the country underwent the fearful ravages consequent upon the final struggle between the Ostrogothic kings Totila and Teias and the Emperor Justinian, which lasted seventeen years, and left the

miserable inhabitants the subjects of the autocrat of Constantinople and of his exarchs or lieutenants. Rome had been taken and retaken, plundered, burnt, decimated; all the cities suffered more or less, and irreparable damage was done to the monuments of art everywhere.

"The goth, the christian, time, war, flood, and fire,  
Have dealt upon the seven-hill'd city's pride;  
She saw her glories, star by star, expire,  
And up the steep barbarian monarchs ride,  
Where the car climbed the capital; far and wide,  
Temple and tower went down, nor left a site;—  
Chaos of ruins! who shall trace the void,  
O'er the dim fragments cast a lunar light,  
And say, 'here was, or is,' where all is doubly night."

While Italy thus succumbed to the horrors of war, art was flourishing in Constantinople, and attained to its highest point of prosperity under the brilliant rule of Justinian I., whose generals, Belisarius and Narses, had laid the old Roman provinces of the West at his feet. Art in the eastern empire had, however, received a strong remodelling under the influences of the East and of a highly finished court ceremonial, and henceforth it began to extend its overwhelming influence over the whole christian world as a special Byzantine style.\* It had just embodied a canon of fixed forms and figures, securely circumscribed, and executed in magnificent material, with the advantage of practiced skill. Besides this, the dogmatic separation between the eastern and the western churches had not then taken place, so that on this point, also, nothing stood in the way of the advance of Byzantine principles. The fundamental idea of Byzantine art is the utmost development of splendor within the strictly circumscribed limits fixed by the church. Gold, silver, pearls, precious stones, and the most costly materials were employed in ornamenting the altars, doors, panels, frames, etc., in restoring ecclesiastical utensils, and in mosaic work, wherein gold was largely used. A multi-

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\* Lübke, vol. i., page 319.

tude of small, highly-ornamented surfaces were created, whence the light was broken into countless reflections, so that the utmost brilliancy was produced. From this ground the figures stood out with all the more force. The simple coloring of early christian art, with its solemn, white drapery, gave place to a gay, richly decorated court attire, overloaded with ornaments.\* The limning of the figures, however, degenerated into formality. The rules resorted to for producing certain impressions are grotesque enough to us. Thus, to give external dignity and sublimity, the human form was lengthened out of all proportion. To produce an expression of seriousness and formality, the countenances were represented as old, sad, and morose. Generally, there was but one type of face among the Byzantine painters; it had narrow, oval, and often obliquely cut eyes, a long thin nose, thin lips, and a narrow chin, with grey hair and beard, characterized by rigidity. This was the style which now, under Byzantine auspices at Ravenna, began to influence the arts of Italy, and did influence them considerably until, in the twelfth and thirteenth centuries, the Italians began to think for themselves; and when they did that they at once soared to the very highest types.

Some of the most remarkable specimens of Byzantine influence are the mosaics in the Church of St. Apollinare in Classe at Ravenna; those in the apsis of St. Teodora in Rome, and in that of St. Agnes in the same city; in the Triclinium of the Lateran (now in the chapel of Scala Santa); in the Church of St. Prassede; and in the apsis of the Church of St. Ambrose in Milan. The Byzantine love of splendor quickly spread over western Christendom. "The churches everywhere emulated each other in the costliness of their ornaments; a striving after the appropriation of the most magnificent materials gained ground, and the artistic element soon appeared subordinate to the material. It was especially at the beginning of the ninth

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\* Lübke, vol i., p. 320.

century, when the bishops of Rome had attained to external power and considerable possessions, through the generosity of the Carlovingian sovereigns, that incredible display was lavished upon the churches of Rome. The church of St. Peter was at that time ornamented with a costliness beyond description: the folding doors, the floor in front of the tomb of St. Peter, the cross-beams under the triumphal arch, were covered with silver plates, and the floor of the tomb itself was inlaid with gold; numerous gold and silver vessels, lamps and candelabras, altar coverings and statues of the same precious metals are also recorded.\*

It will be observed that, in all that has been said, architecture, and especially ecclesiastical architecture, takes the lead in all higher productions—far above painting, sculpture, and decorative art. This must have been the case, indeed, at a time when mankind strove to express universal ideas in mighty lineaments, when the masses were regarded as bodies politic, and the individual was held within the insurmountable barriers of his position. The plastic arts were kept from developing by uncertain customs, unsettled public affairs, the hostility of christians to yielding to natural impulses, and to the stiff ecclesiastical formalism which demanded a constant repetition of old types. They remained completely subordinate to and dependent upon architecture, and thus their sphere was limited to a given space and subject, and compliance with established notions. Under these circumstances free action was not to be expected from them; nor did it come until the tenth century, when the Germanic races began to assume the ascendancy in Europe, and gave birth to the spirit of chivalry, which received sacredness from the church, while its power gained softness from its tender reverence for women. The church was at this epoch the exclusive vehicle of culture, and the monasteries were the centres of intellectual life; but there soon arose the feudal system, which altered the face of

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\* Lübke vol. i., pp. 328-9.

society, and for a time proved hostile to the fine arts. Ultimately, however, it gave rise to a mixed military and religious enthusiasm, which displayed itself in the crusades, and in the erection of magnificent churches, abbeys, monasteries, and schools of a new order of architecture, known as the "Gothic," although the Goths themselves had disappeared as a distinct family centuries before.

The Gothic style never took strong root in Italy, but it superseded Italian architecture in Europe. In some respects it was in marked contrast with its rival. Breadth and solidity characterized the Italian, height being less aimed at. None of the early architectural successes of the first ten centuries in Italy are remarkable for loftiness. But when the French and German architects undertook to raise mighty shrines to God their ideas shot up into the heavens, and lofty spires, columns, pinnacles, and turrets took the place of heavy architraves, solid cornices, massive battlements, and flat roofs. Elaborate ornamentation was transferred from the interior to the exterior and displayed itself in a variety of light tracery and carving, while the gilding and mosaic work fell into disuse. Italy lost her influence over Europe as regarded architecture, and did not regain it until the renaissance period, and, indeed, after it, when edifices like Whitehall and the palace of Versailles were constructed according to rules laid down by Palladio and others. St. Paul's Cathedral, in London, is an imitation of St. Peter's at Rome; but the student may see in the former city a complete contrast between the Gothic and the Italian styles in two of the noblest specimens the world can produce, viz., St. Paul's and Westminster Abbey.

The transition architecture, wherein free ornamentation was diffusely used on capitals, cornices, bases of columns, and shafts of the same, has received the name of the Romanesque style. In it the delicate, formal finish of the Roman antique was lost, but in its stead appeared inexhaustible richness and freshness of fancy, manifested in linear ornament, or friezes and cornices, and on the framework of doors and windows,

entwined and knotted ribands, undulating zigzag lines, scales, chess-board pattern, figures of men and animals, and uncouth objects. These became common in domestic as well as in ecclesiastical architecture, and began to be freely used in the eleventh and twelfth centuries, after which they were carried to great perfection, the carving being in wood and marble as well as in stone, and used for interiors as well as for exteriors. Painting and the use of stained glass co-operated with this new plastic work; and in the churches the walls, ceilings, and vaulted roofs were adorned with pictures of Christ and his apostles and saints. In palaces and private mansions, representations of scenes from ancient history and mythology, and allegorical designs, grew into favor, especially for ceilings and the interior of domes. The demand for these paintings called forth the genius of the early Italian painters, who in a very short time produced masterpieces which the world still gazes on with admiration.

In the plastic arts the first grand advance in Italy was made by Nicola Pisano, a man of extraordinary genius, who was born A.D. 1204, and whose works extended to A.D. 1280. He revived antique art in its splendor, and his skill may be seen in the reliefs in the cathedral at Lucca, the pulpit in the baptistry at Pisa, the sarcophagus of St. Dominic at Bologna, the pulpit in the cathedral at Siena, and the fountain at Perugia.\* After the twelfth century the mosaic art arose to new life and cast off the antique Byzantine formality. The mosaics in the church of Moureale, of Santa Maria in Trastevere at Rome, and of St. John and St. Mary in the same city, in the baptistry at Florence, and the cathedral at Parenzo, all of which are of the thirteenth century, are proofs of this. Wall painting made great strides under Cimabue, Duccio di Buoninsegna, and their successors, and was brought to perfection by Leonardo da Vinci.

It is to be regretted that the information we have as to the

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\* Crowe and Cavalcaselle, *History of Painting in Italy*, vol. i., p. 136.



cultivation of music in Italy, in early times, is so meagre and unsatisfactory. Whatever excellence it may have attained to under the Romans, it seems to have shared the fate of the sister arts and sciences in the general decadence of mind and energy which followed the subversion of the empire. What was left of it was preserved by the christian church, to which the world is indebted for this as for so many other services to art and literature. We have the testimony of scripture to the fact that the singing of hymns and psalms was practiced by the apostles and their disciples, and history is equally explicit as to the fact that the practice became a favorite portion of the religious services of the early christians. In the time of Constantine the Great, when churches were consecrated, there was a place set apart for the singers.\* Before this time there was no regular ritual, and it is doubtful whether any regular musical service was used before the reign of Theodosius I. In his time the Ambrosian chant was established at Milan, under the auspices of the celebrated St. Ambrose, but scarcely any traces of it now remain.† There was no memorable change in the style of singing or of the music for more than two hundred and thirty years after St. Ambrose. But about the year 600, Pope Gregory the Great introduced certain reforms in musical notation, and collated the fragments of such ancient hymns and psalms as the first fathers of the church had approved and recommended to the primitive christians; these he selected, methodized, and arranged, and caused to be adapted to the western church. But the music was very simple, monotonous, and imperfect, owing to the imperfection of the scales, and the little variety of keys, there being only three major and three minor in use.

The music of the church, during the first five or six ages, consisted chiefly of plain chanting in unison and octaves, but there are no traces of harmony or counterpoint. Instrumental

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◊ Eusebius, *Hist. Ecc.*, lib. ii., chap. 3.

† Burney, *Hist. of Music*, vol. ii., p. 12.

music was not introduced into the church until a late period; it was at first used only in great festivals.\* It is supposed that organs were introduced into the church before the time of Julian the Apostate, since that emperor is the reputed author of an epigram in which that instrument is alluded to as being in a church. But it was not introduced into the religious services at Rome until the seventh century.† From the description of the instrument given by Cassiodorus it must have been of an imperfect nature, not much resembling the modern organ.‡ In fact, our information as to the music and the musical instruments in use in Italy, during the early middle ages, is so unsatisfactory that it is not worth while to expend time on it. Music, as a science, first becomes prominent in the time of Guido Aretino, at the beginning of the eleventh century. This distinguished man first invented and taught the modern notation, and thus to Italy belongs the honor of being the nurse, if not the parent, of the most delightful of arts, although the French claim that the monk Ubalde, who flourished about the year 880, anticipated the inventions of Guido.§ The latter also invented counterpoint about the year 1022, and laid the foundation of modern harmony. Nevertheless, neither as a science nor as an art, did music make notable progress until the thirteenth century, when it began to be cultivated by the people, the invention of a mode of counting time having greatly facilitated its study. This was due to Franco, a native of Cologne, who lived at the close of the eleventh century.

The troubadours of Provence and the South of France, and the wandering minstrels who went from town to town and castle to castle, did much to disseminate a taste for music; but it is not known that they invented melodies or dealt in harmony, though probably they occasionally did both. They were reciters of short lyric poems and amatory rhymes, ac-

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\* Burney, *Hist. of Music*, vol. ii., p. 26.

† *Ibid.*, vol. i., p. 264.

‡ *Ibid.*, p. 263.

§ *Ibid.*, vol. ii., p. 36.

companying themselves on the harp or guitar. The specimens of the music in vogue in their days which have been preserved are not of a character to excite admiration, but rather surprise that such compositions could have been listened to with pleasure. The great service the troubadours rendered was in polishing versification and softening the common language, thereby rendering it more adapted to be set to music. After a while they degraded themselves by their licentiousness, so that they were suppressed and banished with ignominy, especially from France, by Philip Augustus.

The language of Italy underwent gradual changes during many centuries. The ancient Latin began to be corrupt under the later emperors, and this corruption was hastened by the continued irruptions of invaders from all sides, all of which more or less barbarized the people. It was not until the fourteenth century that it assumed its present form, finally moulded by Dante, Petrarch, and Boccaccio. By them it was moulded so as to produce the most elegant poetry, and from this time forward the Italians cultivated both literature and music, and at the same time painting began to take a leading position. This, however, is the point at which we propose to stop. Intending to confine our review to the rise of art in Italy, we have taken a survey of those centuries which preceded that brilliant period wherein the names of great masters appear in clusters, and wherein all the arts seem to have sprung with one bound from mediocrity to perfection. This was the case in the thirteenth century, the epoch of Dante, Cimabue, Giotto, and Pisano, of Marco Polo, the great traveller, and of Jacope de Veragine, the author of "The Golden Legend." Art was, in fact, waiting for the rise of the Italian people, who alone, of all the European nations, possessed those divine faculties in their fullness which were necessary to its perfect development, such as it received from the hands of Michael Angelo, Titian, Raffaele, Bramante, Palestrina, Correggio, and others nearly as great. It should be borne in mind that this growth of the Italian people was very slow ; it required ages to substitute an

energetic population for the effete race, which, even in the days of Augustus Caesar, was so universally depraved that when an apprehended invasion of the Gauls caused extreme measures to be taken to levy troops to fill up the ranks of the army *no vigorous young men could be found in Rome*. "The races belonging to the old circle of civilization had exhausted themselves, and they could not, even under the influence of new religious views, thoroughly fashion a fresh life. They were, however, still capable of holding out, as types for all future ages, a form of church suitable for their worship and a number of sculptured figures; and that they did this with the resources of antique art is perhaps the most striking proof of their inexhaustible vigor. But here lay also the limits of their creative power."\* This task fell into the hands of those who came after them, the descendants of the Goths and the Lombards, the Gauls, the Helvetians, and the Normans, who became lords of the soil and infused new blood into the old Roman remnant. From this mixture sprang the modern Italians, and when they arose the arts and sciences arose with them; the noblest temples and palaces soon covered the land; state-craft and arms made the name of Italy a terror; the free republics of the thirteenth, fourteenth, and fifteenth centuries gave the world examples of municipal government; the fleets and commerce of Venice and Genoa covered the seas, and their hardy soldiers found their way across the Atlantic to our shores. Alas! that so brilliant a career should have been so brief! All this proud pre-eminence disappeared in the sixteenth century, when Italy became the arena of contest between France and Spain, and foreign force quelled native aspirations, rendering her "the Niobe of nations."

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\* Lübke, vol. i., p. 330.

- ART. II.—1. *Gedichte von LUDWIG UHLAND.* (*Poems by, etc.*) Stuttgart und Tübingen. 1836.
2. *Ernst, Herzog von Schwaben. Trauerspiel in fünf Aufzügen, von LUDWIG UHLAND.* (*Ernst, Duke of Swabia, a tragedy in five acts.*) Heidelberg. 1818.
3. *Ludwig der Baier, Schauspiel in fünf Aufzügen, von LUDWIG UHLAND.* (*Ludwig of Bavaria, a drama in five acts.*) Berlin. 1819.
4. *Walther von der Vogelweide, geschildert von LUDWIG UHLAND.* Stuttgart. 1822.
5. *Der Mythos von Thór, nach nordischen Quellen.* (*The Myth of Thor, from Northern sources.*) Stuttgart.
6. *Alte hoch- und nieder-deutsche Volks-lieder.* (*Old High and Low German Folk-Songs*). 2 vols. Stuttgart.

To estimate modern literature at all correctly it is necessary to study its separate elements, and then to consider how they are combined and how affected by circumstances of race, climate, and more circumscribed conditions. Its natural basis, its early spontaneous expression, is found in the songs and romances of the troubadours and the minnesingers. These are the first essays of modern genius, as yet but slightly cultivated, directed by no rules but such as instinct and native fancy impose upon it, singing joyously in careless freedom, but aspiring to higher excellence, which it can only attain by the study of the best classic models. The new and needed element was supplied by the revival of Greek and Roman learning.

Classical culture and Greek taste now combined with the spirit of christianity to produce a new epoch in letters, or a more advanced state of the modern order. The fusion was not at once complete, however, for the materials were too diverse to be immediately blended into a homogenous mass. Christianity, at least as understood by its middle-age teachers, ignored everything but the severely spiritual; the Greeks

developed and refined humanity until idealized manhood was to them a satisfactory deity. Grecian civilization failed for lack of the self-denying and purifying elements of the religion of modern Jewry; Christianity produced no great intellectual results until it incorporated the life-giving principles inherent in the more artistic epochs. Cousin declares that "It is christianity that has civilized the modern world; nearly ten centuries have been required to give a fixed and firm basis to our civilization."<sup>\*</sup> We think we are not wrong in assuming that the religion of the middle ages alone could not have accomplished this work; it certainly did little for literature until after the revival of learning.

These two elements, seemingly so widely diverse, were required to produce a literature for the people—especially to develop a poetical literature. The ecclesiastical writers and the schoolmen could discuss points of theology and logic, but for the progress of general civilization something else was essential. The church gave a restraining and ennobling, and, for the time, a satisfactory faith as a groundwork; the classics furnished artistic models and encouraged human nature rather to refine and direct than to destroy itself.

Modern literature, with its classical elements, and modern religion have not yet thoroughly combined, nor will they be likely to do so until greater changes are made in both. Modern philosophy, which is really an attempt to determine thought growing out of christian feeling by rules of classically cultured intellect, when perfected, may accomplish all that is needed.

In different countries literary development has exhibited distinctive features. The French are more classical, the Germans more picturesque. De Quincey has noted that the idea of the picturesque did not exist among either the Greeks or Romans, but was a product of christianity.<sup>†</sup> The French

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<sup>\*</sup> *Cours de Philosophie*, 2me. Leçon.

<sup>†</sup> *Literary Reminiscences*, chap. xvii., note.

were, by a considerable period, the predecessors of the Germans in a national literature, and the latter owe much to the former. The Gallic element was not readily assimilated by the more northern peoples, but it had a powerful influence, and in time produced a unique school. At first its effect was to make the sturdy German a very sickly sentimentalist, a character which did not at all become him. Wertherism was the result, against which native character rebelled and asserted itself in "The Robbers," and the Sturm and Drang school. More refinement of culture produced a more thorough incorporation of this valuable ingredient, and the development of French influence appeared in the best dramas of Schiller, and in the exquisite lyrics, ballads, and romances of Ludwig Uhland.

Modern German and French writers have been classed as belonging to the classic and the romantic schools, and a fierce warfare has been waged between the adherents of the two. Uhland is generally placed in the list of the latter, whose Teutonic founder was F. Schlegel, among whose illustrious disciples were Novalis and Tieck. We prefer a wider classification which shall include many in both the former categories, and what seems to us a more significant designation—the Gothic school. This literature, like Gothic architecture, grew out of the needs of the people, and was chiefly the product of the prevailing religion. It is distinguished by a profusion of ornament, and a great variety of forms which were to some extent moulded by classical taste. It lacks the severe simplicity of Grecian art; it is more gorgeous and better adapted to the tastes and wants of modern times. Gothic literature was partly a product of chivalry, or at least owed its origin to the same prevailing spirit, and possesses the romantic characteristics of that movement. Its early manifestations are exhibited in the ballad poetry of Great Britain and Germany. Walter Scott was one of the most illustrious examples of this school; Uhland was another.

Uhland was to a large extent the product of a reaction

against the barbaric Teutonism of the Stürmer and Dränger. He is a sentimentalist, but not after the order of Werther; he is fastidious, but not egregiously unnatural. He went for his inspiration to the very fountain of latter-day literature, the lays of the Troubadours and the early balladists. Heine says that Uhland "was not the father of a new school, but the last disciple of an old." He is not a great poet, he is not a powerfully natural or original one, but he is a fine specimen of a writer who tones down the impulses of excessive sentimentalism by the study of models and the assimilation of a spirit which both restrains and directs his native exuberance. He is a good example of the Gothic school of poetry, and as a man and a patriot excites our warmest admiration.

Johann Ludwig Uhland was born at Tübingen, the university town of Würtemberg, April 26, 1787, and was the son of the theologian, Ludwig Joseph Uhland. He received his early education at the gymnasium of his native town, and in 1802 matriculated at the university of Tübingen, where he attended lectures on philosophy and jurisprudence, preparatory to a course of law, for which profession he was destined. In 1820 he received the degree of Doctor of Laws, on which occasion he produced a juridical treatise, and supported his thesis at a public discussion in the university theatre. In the spring of the same year he went to Paris to study old French literature and the manuscripts of the middle ages in the Imperial Library. The results of this study, so congenial to his tastes, appeared in some adaptations from the old French, and in his work on early poetry published several years later. His journey and his occupation at Paris show the bent of Uhland's mind towards the romance poetry of the middle ages. Whether at this time he had already become interested in this literature, and travelled to Paris to gratify his tastes in that branch of study, or whether his casual readings introduced him, almost unawares, into a new and delightful realm, we do not know. Certain it is that these studies determined the whole cast of his future writings, and tinged his public and private character.



In 1811 Uhland returned to Tübingen, and commenced practice as an advocate. He removed in 1812 to Stuttgart, where he continued the practice of his profession, and was also employed in the bureau of the minister of justice (*Justizministerium*). Although our poet declares that his law studies "did his nature grievous wrong," we may venture a doubt as to the correctness of that declaration. We may believe that his mind and character were strengthened by his career as an advocate, and that he may not have been less of a poet for being a man of strength and influence in the affairs of his day and country. He had by nature rather too much of fineness and sensitiveness, which, abnormally developed by luxurious dreams and entirely congenial pursuits, would have made him less effective as a poet of humanity—would have removed him too far from the world of reality into a cloudland of unpractical and unhealthy phantasy.

Uhland commenced writing poetry in 1804, but did not appear in print until 1806-7, when some of his effusions were published in Seckendorf's "Musenalmanach." He also contributed to Kerner's "Deutscher Dichterwald," Fouqué's "Musen," etc. The liberation war, commenced in 1813, aroused Uhland's patriotic soul to the utmost. He gave vent to his feelings in impassioned lyrics, which, inspired by the public spirit, reacted powerfully upon it, and did much to fan the flame of national enthusiasm. His first collected volume was published in 1815, by Cotta, at Leipzig.\* Additions were made to the subsequent editions, the seventeenth being reached in 1846. Poetic feeling at this time began to fade in the glare of the more strongly-moving occurrences of the day. Uhland became a politician, producing only occasional poems having reference to the events which inspired them.

Friederich II. (Wilhelm Karl) succeeded to the ducal throne of Würtemberg in 1797. He first espoused the cause of Austria and England, and was raised to the dignity of an elector;

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\* *Pierer's Universal Lexikon.*

but this did not satisfy his ambition, as he wished to be king. In 1805 he united with Napoleon, and received accessions of territory and the royal title. He then destroyed the constitution of Würtemberg, and made great alterations in the church and state. These innovations roused much indignation, to the expression of which Uhland contributed in his patriotic songs, such as that of "The Good Old Right":

" Whene'er to quaff their good old wine  
My countrymen unite,  
The first of toasts in which they join  
Shall be the Good Old Right.\*

The chambers met in February, 1815, when the king presented a sketch of a new constitution, which he intended as a concession to and a compromise with the opposition. The chambers, however, rejected the king's proposal almost unanimously, and insisted upon the restoration of the old constitution. On the 18th October, 1815, the first anniversary of the battle of Leipzig was celebrated. Uhland attended, and contributed his poem on the occasion of the presentation of a silver cup to Burgomaster Klüpfel. The next year the same event was again celebrated, when Uhland's poem, "Wenn heut ein Geist herniederstiege," was recited, as he was unavoidably absent. Friederich died in 1816, and was succeeded by his son Wilhelm, who proved to be more conciliatory, but not sufficiently so to satisfy a powerful opposition, of which Uhland soon became one of the acknowledged leaders.

The new constitution was signed September 25, 1819. In the same year Uhland was elected, and the next took his seat as member for Tübingen among the representatives convened for the first time under the new order. He soon distinguished himself as one of the extreme left. Though so actively engaged in politics our poet did not neglect literature. Besides his patriotic lyrics, he published, in 1817, his drama, "Herzog

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© "Wo je bei altem gutem Wein  
Der Würtemberger zecht,  
Da soll der erste Trinkspruch sein,  
Das alte, gute Recht."

Ernst von Schwaben," at Heidelberg, and in 1817, that of "Ludwig der Baier," at Berlin. In 1822, while a member for Stuttgart, appeared his dissertation, "Über Walther von der Vogelweide," published in that city.

Uhland's literary admirers, and the list included some of the foremost writers of the day, were fearful that the politician would destroy the poet; and there was reason for this apprehension, notwithstanding his efforts to keep alive his interest in letters. Göthe writes: "Mark me, the politician will swallow up the poet. To be a member of parliament, and live in daily excitement and irritation, is not fitted for the tender nature of a poet. His song will soon sound its last note, and that is certainly not a subject for indifference. Swabia has many men sufficiently eloquent and intelligent to conduct public business; but she has only one such poet as Uhland."\* Heine, who devotes a chapter to Uhland, says of the long silence of his muse at a later period: "The elegiac poet who sang so beautifully the glories of the ancient catholico-feudalistic times, the Ossian of the middle ages, has now become a member of the Würtemberg Chambers, and has distinguished himself as a bold advocate of civil equality and freedom of thought." And, speaking further of Uhland's chivalric Pegasus being laid up in idleness, he says: "Like his colleague, Boiardo, he possesses every possible virtue and only one fault—he is dead."†

Indeed, from this time forth, Uhland produced nothing of importance in the line of poetry. Whether the poetic fire had burned out for want of fuel, and would have done so in any circumstances, or whether it was extinguished by politics, we can only conjecture, and consequently cannot determine how much cause, if any, we have to regret this silence. The romantic vein which he struck in youth we believe he nearly, if not quite, exhausted. It was, to too great an extent, a dis-

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\* *Göthe's Gespräche mit Eckermann*, vol. i.

† *Die Romantische Schule*, p. 306.

covery of the treasures of a wealthy past, and too little, comparatively, the product of his own original nature, to be very enduring. Yet he had sufficient native power to have succeeded in new fields of literary art, we should presume. To have done so, however, would have required a new course of study, thought, and internal experience, and Uhland destroyed his capacity for this by becoming absorbed in more external affairs. Heine, while declaring his belief that this silence did not "proceed from a natural barrenness of poetic feeling," but was caused by "the more pressing claims of his political situation," yet rather contradictorily asserts that "his Pegasus was only a trim, chivalrous steed, that trotted pleasantly through the region of the past, but stumbled upon the vulgar roads of modern time."\*

In 1839 Uhland was appointed extraordinary professor of German literature in the university of Tübingen, but, failing to obtain a release from the duties of this position when chosen a deputy to the diet, he resigned in 1833, on which occasion the students, presented him a silver cup as a testimonial of their appreciation and regret at parting with him. In 1836 he published his treatise "*Der Mythus von Thor, nach nordischen Quellen*,"† a work exhibiting considerable research and carefully written. In 1839 he declined a re-election as deputy and lived for some years in retirement, publishing in 1844-5 his collection of "*Alte hoch- und nieder-deutsche Volks-lieder*."‡ In 1848 he was chosen by the electoral division of Tübingen as representative to the United German National Assembly. He acted as a member of the extreme left until the dissolution of this body in 1849, when he followed the so-called Rump-parliament to Stuttgart. He soon after quitted public life and lived in retirement at Tübingen, with occasional journeyings, until his death, which took place in 1862.§

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\* *Die Romantische Schule.*

† *The Myth of Thor, from Northern Sources.*

‡ *Ancient High and Low German Folk-Songs.*

§ *Pierier's Universal Lexikon.*

Though so earnest a liberal in politics, Uhland was still a devotee of the old. He especially loved the middle ages and the days of chivalry with their clamor of romantic poesy. Even when urging radical reforms in the state he does so under the plea that he is seeking the restoration of "the good old right." Thus he sings in his poem entitled "A Dialogue":

"Still harping on the ancient right;  
How stubborn is your mood!  
'Of the old I am the faithful knight,  
Because I think it good.'"

But our poet is by no means so stubborn an adherent of the old times and old forms as to have no faith in modern progress. He was even an advanced radical as a statesman, though claiming that the reforms he supported were merely a restoration of the ancient right. In poetry he was willing to adopt whatever there was of excellence in the innovations of the day, but was not carried away by manias, and refused to be a devotee of fashion. His art was carefully studied, and its principles were true and enduring. He gives us his own conception of it in his "Freie Kunst," which shows that he loved nature and truth better than any precedents whatever. We give an original version of this poem, as we find no translation that suits us. There are a few tolerable translations of Uhland scattered through periodicals, but generally our dainty poet is clad in English, which effectually conceals his delicate proportions:

## FREE ART.

"Sing, ye to whom song is given,  
In German groves of poesy!  
Joy it is, and life, and heaven,  
When song resounds from every  
tree.

Not that some proud names be  
flattered,  
Narrowly our art is spanned;  
Lavishly the seed is scattered  
Over all the German land.

## FREIE KUNST.

"Singe, wem Gesang gegeben,  
In dem deutschen Dichterwald;  
Das ist Freude, das ist Leben,  
Wenn's von allen Zweigen schallt.

Nicht an wenig stolze Namen  
Ist die Liederkunst genannt;  
Ausgestreuet ist der Samen  
Ueber alles deutsche Land.

When thy heart's full tide is stream- ing,	Deines vollen Herzens Triebe,
Fearlessly thy message tell;	Gib sie keck im Klange frei!
Gently, when love's sun is beaming,	Sänselnd wandle deine Liebe,
Let thy wrath in thunder swell.	Donnernd uns dein Zorn vorbei!

Sing'st thou not in all life's hours,	Singst du nicht dein ganzes Leben,
Yet in youth let song gush free!	Sing doch in der Jugend Drang;
Only in the month of flowers	Nur in Bluthenmond erheben
Nightingales make melody.	Nachtigallen ihren Sang.

Though in printed books they bind not	Kann man's nicht in Bücher bin- den,
What the hours to thee have lent,	Was die Stunden dir verleihn;
Youth shall seize the leaf, confined not,	Gib ein fliegend Blatt den Winden,
But on roving breezes sent.	Unsre Jugend hascht es ein.

Farewell to your lore mysterious,	Fahret wohl, geheime Kunden,
Necromancy, alchemy!	Nekromantik, Alchymie,
Bound no more by forms imperious,	Formel hält uns nicht gebunden,
Our art is called poesy.	Unsre Kunst heisst Poesie.

Sacred we esteem the spirit,	Heilig achten wir die Geister,
But in names no worth can see;	Aber Namen sind uns Dunst;
Reverencing a master's merit,	Würdig ehren wir die Meister,
Art, we hold, is always free.	Aber frei ist uns die Kunst.

Not in marble statues chilling,	Nicht in kalten Marmorsteinen,
Nor dark temples coldly trod,	Nicht in Tempeln dumpf und todt;
But the woods, his presence filling,	In den frischen Eichenhainen
Breathes and moves the German God."	Webt und rauscht der deutsche Gott."

The poet's aspirations, as revealed in this lyric, were for true art, that founded upon and growing out of man's normally developed soul, shaped but not warped by study or any conventionalities. He did not, we believe, altogether succeed in emancipating himself from a damaging control by his models, but he struggled forward manfully on the right road to artistic excellence, and accomplished much that is praiseworthy.

Uhland's "Lieder"\* are spirited, amiable, and pure. They have great richness of fancy and depth of feeling. Pathos, an

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\* Songs.

exquisite tenderness, is their most marked characteristic. He is fond of pretty fancies, which he does up in dainty little rhymed parcels. Many of those quaint bits remind us of the love poems of Tom Moore, though Uhland is hardly so earthly, and is less real. As a specimen of tender fancy, take "Seliger Todt":

" Gestorben war ich  
Vor Liebeswonne;  
Begraben lag ich  
In ihren Armen;  
Erwecket ward ich  
Von ihren Küssen;  
Den Himmel sah ich  
In ihren Augen."<sup>\*</sup>

There is in Uhland no great strength of passion which, in its stormy moods, did not suit his temper of mind. It was from a study of the German school that Coleridge derived his opinion that poesy and passion are discordant. Our Swabian is over-fond of the pathetic, perhaps, but it is his nature to be tender and dainty. Here is a characteristic conceit, titled "Answer":

" The little rose you sent to me  
Your dear hand plucked from off its tree,  
Scarce lived until the evening's glow,  
Pining for home in plaintive woe,  
And now its dainty soul, you see,  
Floats back to you in melody."<sup>†</sup>

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◦ Which we freely translate:

HAPPY DEATH.  
" Dead was I  
Of love's delight;  
Buried lay I  
In her arms so white;  
Awakened was I  
By her sweet kiss;  
In her eyes saw I  
Heaven's bliss."

† " Das Röschen, das du mir geschickt,  
Von deiner lieben Hand gepflückt,  
Es lebte kaum zum Abendroth,  
Das Heimweh gab ihm frühen Tod:  
Nun schwebet gleich sein Geist von hier  
Als kleines Lied zurück zu dir."

If our poet is sometimes tearful, yet there is sunshine behind his clouds, and rainbows of poetic beauty grace all his showers of sentimental feeling. Of love he ever sings sweetly, if not very passionately. His love-poems are much like those of the troubadours, only more refined and subdued. A series of "Wandersongs" have a sweet melancholy. We translate :

## PARTING.

"My own, I now must leave thee,  
Of all life's joys the best;  
A farewell kiss thou givest,  
I press thee to my breast.

Ah! loved one, is it parting,  
When thus we clasp and kiss?  
Ah! sweet, is this a farewell,  
This close embrace of bliss?"

And so on, to

## SCHEIDEN UND MEIDEN.

"So soll ich nun dich meiden,  
Du meines Lebens Lust;  
Du küssest mich zum Scheiden,  
Ich drücke dich an die Brust.

Ach Liebchen! heisst das meiden,  
Wenn man sich herzt und küsst?  
Ach Liebchen! heisst das scheiden,  
Wenn man sich fest umschliesst?"

## THE RETURN.

"O break not bridge that trem-  
blest so!  
O fall not rock that threatenest  
wo!  
O fail not world, descend not  
heaven,  
Until my love to these arms is  
given."

## HEIMKEHR.

"O brich nicht, Steg, du zitterst  
schr!  
O stürz' nicht, Fels, du dräuest  
schwer!  
Welt geh' nicht unter! Himmels  
fall nicht ein,  
Eh' ich mag bei der Liebsten  
seyn."

The last is a reminder of, as it was perhaps a suggestion to, Tennyson :

"O let the solid ground  
Not fail beneath my feet.

\* \* \*

Let the sweet heavens endure," etc.

There is a dimly religious sensibility exhibited in many of Uhland's lyrics, as in the popular "Shepherd's Sunday Song." He loves nature, yet sees her through a mist of chivalric romance, which hallows her in his eyes. Such poems as "Spring Faith," "May Dew," and "The Poppy," exquisite as they are, would probably be more to the taste of ordinary lovers of nature if more Pre-Raphaelite.



The practical realist will complain of Uhland's songs that they have no sufficient groundwork. He seems not to sing of human passion from any considerable knowledge of its movements; at least he is not impelled by the overmastering spirit within him to seek relief in poetic expression. In this, as in all else that he wrote, Uhland makes his feelings subservient to his art. To him stormy, overwhelming passion and its manifestations were unartistic. Had Poe been acquainted with the writings of Uhland he would have been delighted with him. In his patriotic songs he gives free course to the ebullitions of his soul. To speak effectively upon the events of the day it was necessary to speak boldly and plainly. His love for his fatherland was of such a kind that he could not trifle with it, could not coldly consider it and make it subservient to purposes of art. His patriotic lyrics have the genuine ring, and we wonder not that they had a great influence upon the stirring scenes of the times that called them forth. They are worthy of a place with the fatherland lyrics of Arndt and Körner.

He has some of the native German love for the grotesque and the jocular, but it is subdued and refined in tone. His vein of pleasantry shows itself in many conceits in his songs and romances, and is displayed more broadly in such poems as the "Tea Song," "Pork Soup Song," and his drinking songs. "The Serenade" is witty, and so is "The Romaunt of the Reviewer," though Mr. Platt's translation does it little justice:

" See the knight, the brave reviewer,  
Mount his war-horse proud and cool,  
Not his Andalusian charger  
But his safer three-legged stool.  
Sword he has none, but his sharper  
Pen is drawn to wage the fight,  
Spectacles in lieu of wizard  
Curtain o'er his flaming sight."

He is disposed to be quite satirical upon reviewers, and gives us "The Reviewer's Spring Ditty," of which here is the closing stanza:

“Dass es Keinen überrasche,  
 Mich in grünen Feld zu sehen!  
 Nicht verschmäh' ich auszusehen,  
 Kleistens Frühling in der Tasche.”

The sonnets have a peculiar sweetness. In his ballads and romances Uhland's tastes and principles of art are most plainly manifest. They are an echo of the lays of the Troubadours, and have more of southern than of Teutonic characteristics. There is an appearance of simplicity, yet it is the result of care and labor. There are many pretty conceits and exquisite fancies that can be appreciated only by a refined nature in delicate conditions. What appear to sterner critics as trifles are, when considered with a sympathetic spirit, found to be real gems of poetic feeling, though so slight and *petite* as readily to escape the perception of laborious intellect. They should be read in a dreamy mood, the poetic haze of a July afternoon suits them, or that of our Indian summer. They form excellent interludes and epilogues to romances of chivalry like those of Sir Walter Scott. They are too fanciful for those who demand something obviously applicable to actual life. Their spirit is like a delicate perfume wafted on summer breezes, which also bear faintly from afar the voice and instrumental tones of some devotee of “*la gai sabre*,” the subdued blare of the warlike trumpet, and a mournful requiem over a departed hero or fair maiden. As an example of his romantic appreciation of nature we give

THE MOUNTAIN BOY.

The shepherd of the Alps am I,  
 The castles far beneath me lie;  
 Here first the ruddy sunlight gleams,  
 Here linger last the parting beams,  
 The mountain boy am I!

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“Queer world this, I would not shock it,  
 If to green fields I repair;  
 I don't mind a saunter there  
 While I have Kleist's 'Spring' in my pocket.”

Here is the river's fountain head,  
 I drink it from its stony bed ;  
 As forth it leaps with joyous shout ;  
 I seize it ere it gushes out ;  
 The mountain boy am I !

The mountain is my own domain ;  
 It calls its storms from sea and plain ;  
 From north to south they howl afar ;  
 My voice is heard amid their war,  
 The mountain boy am I !

And when the tocsin sounds alarms,  
 And mountain bale-fires call to arms,  
 Then I descend, I join my king,  
 My sword I wave, my lay I sing,  
 The mountain boy am I !

The lightnings far beneath me lie ;  
 High stand I here in clear blue sky ;  
 I know them, and to them I call ;  
 In quiet leave my father's hall,  
 The mountain boy am I !

No one who can appreciate them in their original language will fail to be delighted with such poems as "The Singer's Curse," "Harold," "The Count of Geiers," "Tallifer," "Tell's Death," and the series of minstrel loves. They have characteristics which no other ballad writings possess. Once thrilled by their rich melody and chastened pathos, the soul never surrenders their memory, but cherishes it as a precious treasure. It is difficult to give any tolerable photograph of them in English, though it has been often attempted. Nothing could more prettily blend nature and fancy than the poem of "The Wreath." Beautifully weird and tenderly tragic are such poems as "The Elves," "Junker Rechberger," and the "Three Maidens." We essay a new translation of the deliciously pathetic ballad of

#### THE LANDLADY'S DAUGHTER.

Three merry companions from over the Rhine  
 Have stopped at the landlady's house to dine.

"Say, landlady! hast thou good beer and wine?  
And where is that sweet little daughter of thine?"

"My wine is as ever fresh and clear;  
My daughter lies on her gloomy bier."

Into the chamber then stepped they,  
Where in her coffin the damsel lay.  
The first drew back the funeral veil,  
And looked on the face so still and pale;

"Ah! didst thou, fairest maid, still live,  
My love to thee I would freely give "

The second replaced the dismal shroud,  
And turned away and wept aloud:

"Ah! liest thou there on thy cold, dark bier?  
I have loved thee fondly for many a year.

The third removed the pall once more,  
And kissed the white lips o'er and o'er:

"I have loved thee ever, I still love thee,  
And thee will love eternally!"

On reading some of these ballads and romances our first impression is a feeling of disappointment at the want of a climax—an effective *denouement*. Yet there is a purpose in them, though often too shadowy, too subtle, to be readily apparent. Though so fantastically ideal, Uhland's ballads exhibit many fine sketches of character, and some true representations of manners. There is no attempt to point a moral or develop a social or philosophical theory, but there is a fine appreciation of the needs and the movements of the human heart in certain poetic circumstances. Human nature and human passion in their ordinary manifestations he cared little about. For this reason his two dramas are almost valueless except for their vein of middle-age romance. There is too much that is unpleasant in humanity generally for Uhland's fastidious taste; he therefore ignores most of the elements of real character, and endeavors to compensate for this want of truthfulness and particularity by an excess of pomp and splendor in scene, movement, and diction. His plays are only dramatized romances.

From the poem in the first edition of Uhland's poems, published in 1815, we extract this stanza, as expressing his estimate of his work, and a hint of his philosophy:

"Lieder sind wir nur, Romanzen,  
Alles nur von leichten Schlag,  
Wie man's singen oder tanzen,  
Pfeifen oder klimpfern mag.  
Doch vielleicht, wer stillem Deuten  
Nachzugeben sich bemüht,  
Ahnt in einzeln Gestaltungen  
Grösseren Gedichts Entfaltungen  
Und als Einheit im Zerstreuten  
Unsres Dichters ganz Gemüth."\*

Uhland sang generally from the heart, and was conscious of a want of completeness in his compositions, considered as works of art. Yet he believed that, giving himself in his songs, they must, taken together, possess an individuality which singly they might not exhibit. The unity of the poet is often an individual one, of which his works are parts, detached expressions. All his utterances, taken together and comprehended as a whole, may be found to have a unity which he was unable to give to any one of them. If he had attempted to make any work a unit it might have been less adapted to be a part of the whole. The grand oneness of his life and writings he may never have understood, but it will in due time be perceived by others, and he will take the place he was designed for, having done the work which was allotted for his share in constructing the edifice of civilization. Uhland seems to have been satisfied with his place, and that poesy should be wrung from his heart, though with agonizing throes. At least, such is the expression of his stanza, "Fate":

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\* "Ditties are we, simple ballads,  
With a tripping step we come,  
Meet for catches gay, or galliards,  
Such as you may pipe or hum.  
Yet, if some a deeper token  
Seek among us, they may find,  
Perhaps, in single forms and feelings,  
Higher poesy's revealings,  
And a oneness in the broken  
Fragments of the poet's mind."

"Ah! Fate, I understand thee now;  
 My fortune is not of this world;  
 It blooms but in poetic dreams.  
 Thou sendest me a troop of woes  
 And givest with every one a song." \*

Uhland's character and genius were such as to excite very enthusiastic admiration in those who could sympathize with him. We are told that on the numerous journeys which he made in his later years he was everywhere received with demonstrations which showed the estimation in which he was held by his countrymen. Serenades, torchlight processions, public speeches, and all the pomp and parade which national enthusiasm suggested were exhibited to do him honor. Nor in Germany only has he been looked up to with extreme admiration. Prof. Wolfe says, "I could write of him through whole pages, and yet not praise him thoroughly to my own satisfaction, for his patriotism, his love of mankind, his noble nature, and all the beautiful qualities of his character. Never has a man been so universally beloved and revered in Germany; and I never heard or read his name mentioned without demonstrations of respect and declarations of sincerest affection."†

This was said of Uhland at the height of his popularity, both as poet and politician. Germany can be enthusiastic over a poet to an extent not conceived in England and undreamed of here. Imagine Whittier or Bryant received in an American town with demonstrations worthy of him! We can get up an excitement over a braggart, "*ego . . . sum*," or a self-seeker of any sort, male or female, but for real intellectual worth, unless it blows an immense trumpet before

\* "Ja, Schicksal! ich verstehe dich;  
 Meine Glück ist nicht von dieser Welt;  
 Es blüht im Traum der Dichtung nur.  
 Du sendest mir der Schmerzen viel,  
 Und giebst für jedes Leid ein Lied."

† *Vide* London *Athenæum*, May 30, 1835.

it, which it seldom will do, we have neither cheers, nor dinners, nor speeches.

We call the Germans phlegmatic, but no people have such a power of enthusiasm. Let once the large Teutonic heart be touched, and it bounds with so rapturous a delight, such eager, soulful joy, that even the broad-faced, placid *Himmel* cannot but smile a hearty approval. Nor is it by any means the grotesque, the sensational, the *wunderlich* alone that excites this fervor. The tender and the romantic have great power over the German mind. True, it went wild over "The Robbers," "Werther," and Kotzebue, but this shows the diversities of national character. When the public taste had better opportunities for cultivation the popular applause broke forth to greet "The Maid of Orleans," "William Tell," and Ludwig Uhland.

We think we have abundant reason to assume that it is to be greatly regretted that Uhland so early quitted the fields of poesy, where he had gathered for us such beautifully-tinted and fragrant flowers. He wrote very little after reaching middle life, and left the pursuit of art before his powers can be supposed to have fairly matured. He achieved distinguished excellence in one department of poetry, but even there he might have improved. There was something still crude in his genius; art had not become, as Schiller desired in his own case, second nature to him. Yet he was more artistic at an early age than most poets ever become. Perhaps he was too much so; possibly there was not enough luxuriance of passion on which art displays its power, but which consistent and thorough pruning reduces until, if the material is scant, too little is left for a creditable show.

To have thoroughly developed into anything like a great poet, presuming that his original capacity was sufficient, Uhland needed to enlarge his studies and his experiences, chiefly of external nature, of men, and of his own soul. As he stands now he is little more than a very promising genius, and we have the sad assurance that the brilliant promise can

never be fulfilled. He never got fairly to the root of things, but was chiefly engaged, so far as he pursued his art, in plucking the blossoms upon stalks which others in other times had watered. We regret our loss, for we believe him to have been capable of greater things.

Yet, if we have lost, did not Uhland and his cotemporaries gain by his entrance into public life? The question can be decisively answered only by the Infinite. We may speculate upon the subject; we hope the poet acted in accordance with the inner light of his being. Uhland, in his political career, did much for human progress, possibly more than he could have done had he devoted his life to poetry. Labor, which directly affects the interests of mankind in its external aspects, is not less important, perhaps, than art work. Nor are we to assume that it is less enduring because its monuments have less individuality.

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ART. III.—1. *Principles of Geology*. By SIR CHARLES LYELL. New York.

2. *Physical Geography*. By SIR J. F. W. HENSCHEL. Edinburgh. 1861. 12mo.

3. *Key to the Geology of the Globe*. By RICHARD OWEN, M.D. Nashville, Tenn. 1857. 8vo.

4. *Travels and Researches in South Africa*. By Daniel Livingstone, LL.D., D.C.L. Philadelphia. 1859.

MODERN thought is being wisely directed to the utilization of the means at our command, in the domains both of mind and of external nature. It is the era of scientific development, whether classed as history, philosophy, criticism, or natural science. To know himself and the earth which he inhabits is reckoned the chief work of man. It will be long be-



fore the first branch of knowledge reaches anything like a state of completion; in the latter much is constantly being done and the effect is to increase our comprehension of the human species. The subject of our present article relates directly to and connects man and the external world; it is a theme for science, history, poetry, and philosophy.

Rivers, in all ages of the world, have exercised a powerful and controlling influence on the location and fortunes of nations, and this influence seems rather to increase than diminish as man learns more perfectly how to overcome the natural obstacles to their navigation, and how to use the force which the power of gravity gives them in their descent from a higher to a lower level. There are but few subjects in physical geography which present so wide a field for thought and speculation as rivers, whether they be regarded in a scientific, economical, political, or historical point of view. In this last respect we find them associated with the first efforts of the human race to emerge from a state of barbarism; and their beneficial influence is even greater where nations have reached the highest stage of civilization.

There seems to be a general tendency of the human mind to venerate and perhaps worship those forces and objects in nature which contribute directly to man's comfort and happiness, so long as the laws which regulate their phenomena remain hidden. It is not strange, then, that some rivers were anciently regarded with a veneration only inferior to that extended to the sun and the other heavenly bodies. Indeed, some rivers, as the Nile, the Indus, and the Ganges, were the visible agents of nature which bestowed on the inhabitants existing on their banks the manifold blessings growing out of a rich and spontaneous fertility. In many cases we think that man gets nearer to the God of nature through the agency of those great forces which confer so directly on him a large part of the happiness with which he is blessed than by any other means.

But the civilized and educated man knows best how to appreciate the value of the forces of nature, and hence those nations

that have made the greatest progress in civilization know best how to value the influence which rivers have on commerce and the useful arts. They are to the earth what the veins and arteries are to the human body, which convey life and strength to its remotest extremities. Rivers maintain and excite the efforts of industry, whether near their source we regard them in their descending force as the humble instruments which turn a mill; in their onward progress toward the ocean as facilitating the transport of agricultural and manufacturing produce from one part to another; or as enriching the countries at their mouths with the various products of distant lands. The geologist sees mighty changes wrought in the configuration of continents and islands by their wearing and transporting power.

Rivers have their immediate origin in springs which exist in high lands, and in the melting of snow and ice on the tops and sides of mountains and table-lands. Their remote origin is in the evaporating power of solar heat by which the waters of the ocean, seas, lakes, and streams are raised into the air and carried by the various atmospheric currents, and deposited in the form of dew, rain, hail, and snow. Even the dry land yields a great amount of vapor when it is heated by the solar influence. Bishop Watson found by some experiments which he performed that there arises from an acre of ground in the space of twelve hours of a warm summer-day sixteen hundred gallons of water. Seven-tenths of the atmosphere rest on the ocean, so that the sea has by far the greatest influence in supplying the air with moisture.\* Evaporation is greatest between the tropics because the heat is greatest there, and the ocean surface preponderates. The average quantity decreases from the tropical to the polar regions of the earth. The magnitude of a river being dependent on the length of its course, and the amount of moisture that is precipitated from the atmosphere into the basin, or region which

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\* *Mrs. Somerville's Physical Geography*, p. 289.

it drains, we in general find the larger rivers in the warmer regions of the earth—the average annual quantity of rain-fall decreasing from the equator to the poles.

The atmospheric vapor is condensed by the cold into clouds, and these by being still farther condensed have their specific gravity so much increased that they can no longer float, and dew, rain, hail, and snow are the result. Part of this moisture supplies the wants of animal and vegetable life; but the greater part falls on the mountains, and by means of their geological formation they contain a complete system of reservoirs which, continually overflowing, form perennial springs at different elevations above the level of the sea, and they thus become the sources of rivers.\* These incipient rivers unite their waters, and in descending toward the sea they pass over precipices and form waterfalls of greater or less height; or descend steep declivities and form torrents, and these add much to the romantic character of a mountainous district. Elevated districts of every description usually contain the sources of streams, and the largest rivers rise in mountain chains.

The beds of rivers have sometimes been formed by the action of water, and at others by the paroxysmal revolutions through which the earth has many times passed. But a perfectly level surface would simply permit the water to spread itself with a nearly uniform depth over it, and hence a declivity is necessary to give motion to a stream of water, and its velocity will depend in part on the descent of the bed of the stream and in part on the amount of the liquid element which moves in a body together.

The great system of circulation to which we have referred, and which is kept up by the action of solar heat, volcanic fires, and the force of gravity, may not inaptly be compared to the circulation of the blood through the veins and arteries of men and animals. The ocean is the heart which receives and sends out nearly all the water of the globe, and the atmos-

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\* See *Lyell's Principles of Geology*, book ii., chap. iii.

phere is the lungs which purify the water by divesting it of the mineral products which it has received from the different strata of the earth through which it has passed. The life, health, and happiness of animated nature are dependent on both.

The North American continent contains four great systems of rivers and three principal watersheds, the Alleghany and the Rocky mountains and the table-land north of the great lakes. In South America there are three principal river systems and as many watersheds. The Andes, on the west, drive all the principal rivers directly or indirectly into the Atlantic ocean; the other principal watersheds being the mountainous regions in the southern part of Brazil and the mountains of Guiana, extending from the Orinoco nearly to the mouth of the Amazon and the high lands further west. These elevated regions form the valleys of the Orinoco, the Amazon, and the Rio de la Plata. In Europe, in the west, the Alps and the German mountains divide the waters which flow to the Atlantic on the one side and to the Mediterranean and the Black seas on the other. In the eastern parts of Europe the watershed is merely a more elevated ridge of the plain itself. It begins on the northern declivity of the Carpathian mountains, near the twenty-third meridian, in a low range of hills running between the sources of the Dneiper and the tributaries of the Vistula, thence winding in a tortuous course along the plain to the Valdai table-land, its highest point, thence declining northward towards Onega, about the sixtieth parallel, and thence to the sources of the Kama in the Ural mountains.\* North of this line the waters run into the Baltic and the White seas, and on the south into the Black and the Caspian seas. Europe is thus divided into two principal hydraulic systems.

In Asia the principal river system in the west is that of the Euphrates and Tigris. Further east six great rivers descend toward the Indian ocean from the southern side of the

\* *Mrs. Somerville's Phys. Geog.*, p. 227.

table-land of eastern Asia ; from the eastern terraces of the table-land descend the great rivers of China ; and, lastly, the great Siberian rivers run from the Altai and the northern slope of the table-land to the Arctic ocean. Thus there are four great river systems in Asia. The river systems of Africa are as yet less known and of less importance (except that of the Nile), though two of them possess considerable historical interest : that of the Niger, from the many fruitless attempts to trace it ; and that of the Nile, from its association with some of the first and most interesting monuments of civilization. From the table-land in the eastern part of southern Africa the rivers descend to the Indian ocean. The part of the table-land between the eighteenth parallel of south latitude and the equator is the origin whence the rivers take their rise which flow to the Atlantic on the one hand and to the Mediterranean on the other. There seems to be no very important river system in Australia.

Owing to the conformation of the continents, the Atlantic ocean receives, directly and indirectly, the waters of nearly all the great rivers of the globe. Except those of Asia, but few rivers of much importance find their way to either the Pacific, the Indian, or the Arctic oceans ; and none reach the Southern ocean except some Australian rivers, and perhaps a few small rivers or creeks of small southern islands.

The importance of a river is not always proportional to its magnitude. The Hudson river, in New York state, though only about 300 miles in length, is one of the most important in America. It rises in the Adirondack mountains and takes a southerly course, New York city being at its mouth. At Troy, 151 miles above its mouth, its width is from 300 to 700 yards, and its depth is sufficient for the largest river steamboats ; and ships ascend it 116 miles to the city of Hudson.\* Much of the growth and commercial importance of New York

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\* *Chambers' Encyclopedia*, vol. v., p. 447 ; *Coast Survey Report for 1857*, pp. 52 and 368.

city is owing to the influence of this river, as well as the wealth and political influence of the state.

In general, those streams whose channels are free from obstructions, and of sufficient depth to admit vessels and steamboats of large size, have a greater influence on the wealth of a country or state through which they pass than many others of much greater size. Many of the streams which come to the Atlantic in the eastern part of the United States rise in the western ridges of the Alleghany chain, and traverse its longitudinal valleys before leaving the mountains to cross the Atlantic slope, which terminates in a precipitous ledge for 300 miles parallel with the range. "By falling over this rocky barrier in long rapids and picturesque cascades they afford an enormous and extensive water-power; and as the rivers are navigable from the Atlantic quite across the maritime plains, these two circumstances have determined the location of most of the principal cities of the United States at the foot of this rocky ledge, which, though not more than 300 feet high, has had a greater influence on the political and commercial interests of the Union than the highest chains of mountains have had in other countries."\*

The natural scenery along some of these smaller though important rivers, especially along the Hudson, is among the finest in the world. At Newburgh, sixty-one miles from New York, the river enters the highlands, which rise abruptly from the water to the height of 1,200 to 1,600 feet, and the scenery is of great beauty and grandeur, and is admired by all travellers. Emerging from the highlands the river widens into a broad expanse, named the Tappan Zee. Further down, on the west bank, on the New Jersey shore, rises an almost straight and perpendicular wall, from 300 to 500 feet high, called the Palisades, extending fifteen miles to the upper portion of the city of New York. Here the river is from one to two miles

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\* *Mrs. Somerville's Phys. Geog.*, p. 2440.

in width, and here it falls into New York bay.\* Lyell says, that "the scenery deserves all the praise which has been lavished upon it."†

The principal rivers which descend north from the tableland containing the great lakes of North America are the Coppermine, which enters the frozen ocean at York archipelago, after traversing many lakes; the Mackenzie river, a much larger stream, which rises in Great Slave lake, or, according to some writers, is formed by the confluence of the Peace and the Athabasca rivers, and after a course of about 2,000 miles empties its waters into the Arctic ocean, through numerous mouths, in the country of the Esquimaux, north of the Arctic circle. Further west are the Yonkon and Colville, both forming a continuous stream of great length, which enters the frozen ocean near Point Barron. These rivers remain frozen more than half the year; and the Mackenzie, in consequence of its great length, and its course being from south to north, is subject to floods, because its lower course remains frozen throughout hundreds of miles after its upper part is thawed. This causes the water, as it flows north and meets with obstructions, to overflow the banks of the river and spread over the surrounding country, uprooting and sweeping away numerous trees and immense amounts of earth with them.

The St. Lawrence is the great river which carries off the water from the middle portion of North America in an easterly or north-easterly direction. We may, perhaps, consider it as rising at the head of the St. Louis, which empties its waters into lake Superior, and thence passes through lakes Huron, Erie, Ontario, river St. Lawrence proper, and thence reaches the Atlantic through the gulf of St. Lawrence. This hypothesis of considering this great river as rising west of the great lakes is rather gratuitous than natural, and it is probably assumed to make the river seem to stretch out to a

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\* *C. S. Report*, 1857, p. 368.

† *Travels in North America*, vol. i., p. 13.

great length. It is certainly much more in accordance with the facts to consider the great lakes as so many connected reservoirs of which the St. Lawrence is the final outlet.

This river is an immense stream, about 700 miles in length, and expanding near its mouth into an estuary 100 miles wide. If we consider the chain of the great lakes as forming a part of the river, its length reaches 2,000 miles. About one-third of the amount of water passes to the Atlantic through the channel of the St. Lawrence that reaches the gulf of Mexico through the channel of the Mississippi. It has a basin whose area is about 298,000 square miles, nearly one-third of it being covered with water.\* Rapids in the river above Montreal obstruct navigation, and for four months in the year it is completely closed by ice.

The level of rivers is subject to changes which are either regular or irregular. The former are diurnal, semi-annual, and annual. The daily change is caused by the tides which flow up a river sometimes to a great distance. The yearly and half-yearly changes occur in rivers situated within the tropical regions, and are the effects of the heavy rains which take place during the wet seasons in those parts of the earth. The irregular changes arise from casual heavy rain-falls which produce floods in streams otherwise insignificant, and to other temporary causes, such as heavy winds blowing up a river, which retard the downward progress of the water. A strong easterly wind will raise the level of the St. Lawrence, though it is scarcely affected by rain or drouth. This is doubtless owing to the fact that so large a part of its basin is covered with water, and the great lakes serve as reservoirs to retain it, while the water finds some difficulty in passing out rapidly. It necessarily passes very slowly through the great lakes.

The Mississippi, the "Father of Waters," is the great river of North America. It rises on the southern portion of

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\* *Somerville's Phys. Geog.*, p. 246.



the table-land at a height of only 1,500 feet above the level of the gulf of Mexico. It flows from north to south through more degrees of latitude than any other, and over a space of nearly 1,400 miles. Whether the Mississippi runs up hill or not is a question that has sometimes been discussed even by good scholars. We know that in the ordinary sense of the term it cannot; but its mouth is actually about two and one-half miles further from the center of the earth than its source, owing to the spheroidal form of the globe. But up and down are only relative terms, the former meaning above the level of the surface of equilibrium, and the latter below it. The source of the Mississippi is 1,500 feet *above* this level.\*

The tributaries of the Mississippi are very numerous, and some of them very large. The Missouri, the Ohio, the Arkansas, and the Red are all of them rivers of the first order. The Mississippi is navigable for 2,000 miles up to the Falls of St. Anthony. The Missouri is much superior to the Mississippi in magnitude where it enters it. The Missouri is rather turbulent and muddy, and its volume of water is so great that it impresses its own character on the Mississippi after the junction. Temporary sand islands form in the former, and the channel is continually changing, so that boats are piloted through it with some difficulty. The Missouri is navigable up to the great falls at the base of the Rocky mountains. The length of the Mississippi is about 2,400 miles, and that of the Missouri about the same; but from the source of the latter to the gulf of Mexico is 3,700 miles, giving by about 200 miles the longest river in the world.† The meanderings of these rivers, or the difference between the direct distance from sources to mouths and the actual distance through the channels of the rivers, is estimated at about 2,000 miles.

\* See, on this subject, the *Annual of Scientific Discovery* for 1857, pp. 179-82, where there is some account of a discussion of this question by Horace Mann and Professor Lovering, owing to the former stating that the centrifugal force resulting from the earth's rotation could not produce such a result as actually takes place in the Mississippi.

† *Chambers' Encyclopedia*, vol. vii., p. 274.

The breadth of the Mississippi nowhere corresponds with its length. At its confluence with the Missouri it is about three-quarters of a mile, and it remains the same after it receives the waters of the Ohio. A steamer may ascend it from Balize for a distance of about 2,000 miles without any perceptible difference in its width. At its mouth it is 168 feet deep. The river is very rapid, and carries down an immense amount of mud; and its violent floods, caused by the melting of snow in the higher latitudes, sweep away whole forests, by which the navigation is rendered very dangerous. The trees, and whatever else may be attached to them, are carried down and deposited over the delta at the mouth, and over the gulf of Mexico for many hundreds of square miles around.

It is in this way that geologists suppose the material from which coal beds were formed to have been formed, only the facts seem to require that the deposits be made in peat swamps which existed at the mouths of large rivers. We are to look for analogies, says Professor Le Conte, "among the river swamps of the Mississippi." Such peat swamps exist—some of them of great extent—at this time on the margin and in the delta of the Mississippi. According to Mr. Lyell, the peat swamps of the Mississippi, although annually flooded by the river water, are entirely untouched by the river mud. The reason of this is, that those spots are surrounded, particularly on the sides next the river, by dense vegetation, which acts as a sieve to strain the water of its mud before it reaches the peat swamp. "The water of these swamps is therefore pure; pure peat has been quietly depositing there for ages."\*

Mr. Lyell observes that "the prodigious quantity of wood annually drifted down by the Mississippi and its tributaries is a subject of geological interest, not merely as illustrating the manner in which abundance of vegetable matter becomes, in the ordinary course of nature, imbedded in submarine and estuary deposits, but as attesting the constant destruction of

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\* See *Smithsonian Report for 1857*, p. 136.

soil and transportation of matter to lower levels by the tendency of rivers to shift their courses. Each of these trees must have required many years, some of them many centuries, to attain their full size; the soil, therefore, whereon they grew, after remaining undisturbed for long periods, is ultimately torn up and swept away."\* It has been calculated that this mean annual amount of solid matter brought down by the waters of the Mississippi is about one three thousandth of its volume, being equal to about 37,000 million cubic feet, which would cover over eleven square miles one foot deep.

The mean descent of this great river is little more than one foot in a mile. This is sufficient, if there were no friction, to give it a velocity of eight feet in a second, supposing it uniform at the end of the first mile. Its actual velocity is much less than this.

The *hydraulics* of rivers, until a very recent period, were in a very imperfect state. In 1851 a survey of the Mississippi was undertaken, but after a suspension for some years it was resumed in 1858, and carried to its completion.† The magnitude of this great river, it is evident, renders it a very suitable stream to test the mainly hypothetical laws and formula which have heretofore been supposed sufficient for river hydraulics. But its power has heretofore set at naught all arbitrary laws. "Lesser streams, in their occasional outbursts of disobedience, when they roar defiance at the artificial laws set up to govern their behavior, though they may embarrass and annoy, yet, from their inferior force and volume, fail so utterly to astound the unhappy engineer whom they set at naught, as this monster, the Mississippi."

The labors of the eminent engineers who have submitted this report have entirely revolutionized, "if in fact they may

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\* *Lyell's Principles of Geology*, vol. ii., pp. 183-4.

† *Report upon the Physics and Hydraulics of the Mississippi River; upon the Protection of the Alluvial Regions against Overflow; and upon the Deepening of the Mouths.* By Capt. A. A. HUMPHREYS and Lieut. H. L. ABBOT. Submitted to the Bureau of Topographical Engineers, War Department, 1861. 4to., pp. 456 and cxlvi.

not," says Professor J. A. P. Barnard, "probably be said to have created it."\* We here give a few of the results to which observation has led, as condensed from the report by Professor Barnard :

"In a uniformly flowing stream, the maximum velocity of the water in any vertical plane parallel to the current is not found at the surface, but at a point situated a little more than three-tenths of the depths below the surface.

"To whatever cause it may be owing, there is a resistance to the flow of water at the surface similar in kind to that which takes place at the bottom, though usually less in degree. The resistance is propagated downward, according to a law of diminution similar to that with which the resistance at the bottom is propagated upward."†

There are several other propositions given, but we need not reproduce them here. Measurements of the daily discharge of the river were made for twelve months at Carrollton, Louisiana, for eleven months at Columbus, Kentucky, for ten months at Vicksburg, and for a month and a half at Natchez. Similar observations were made upon other rivers. We need only state further, in relation to the matter, that the results are of the most important character, and will serve as a basis for extending our knowledge of river hydraulics for all future time.‡ The laws which control the water of the "Father of Waters" must control that of all other rivers, local causes excepted. With respect to running water we may here notice this fact, which is well exemplified in the Mississippi, namely, that the volume of water does not seem to be increased by receiving the water of other and even larger rivers. The reason is that the momentum of the greater body of water carries it forward with increased rapidity, by enabling it to overcome resistances with greater facility.

If North America possesses the longest river—the Missouri and the Mississippi—South America has the largest one on the globe. The Amazon rises in Peru, and drains the chain of

\* *Silliman's Jour.*, vol. xxxvi, p. 16.

† *Ibid.*, p. 21.

‡ For further information respecting the Mississippi, about the mouth and the delta, see *Coast Survey Reports* for 1851, 1852, and 1857. See also *Jefferson's Notes on Virginia* for a sketch of the river as then known.

the Andes from the equator to the twentieth parallel of south latitude. Its highest branch, called the Marañon, issues in two streams from the Lake of Lanricocha, in the plain of Bonbon, at a great elevation in the Andes. The length of this prince of rivers is about 3,600 miles. The length of rivers is so variously given by different authorities that it is difficult to find two that agree. Older authors usually give the length greater than more recent ones. This great river is navigable, according to Lieut. Herndon, for the largest vessels, to the foot of the Andes. At the distance of 700 miles below its sources it is 800 yards wide; and the last 450 miles of this river is nowhere less than four miles. It stretches out to a great width at its mouth, variously stated at 50, 96, and 180 miles, according to the position where it is measured. The body of water which it brings down is so great, and has such a momentum, that its freshness is perceptible for a distance of 500 miles in the Atlantic from the coast. The tributaries of this vast stream are several of them rivers of the first magnitude. Some of them appear more like inland seas than rivers. The Rio Negro is a mile and a half broad\* where it enters the Amazon. This tributary is connected through the Casiquiare, a natural canal, with the Orinoco, a river rendered celebrated by its being explored by the great Humboldt. The Amazon and the Orinoco being situated in opposite hemispheres with respect to the equator their floods occur at opposite seasons of the year, but the floods of the Amazon are less regular than those of the Orinoco. The Orinoco is itself a very large river, and of great breadth in its lower part.

The Rio de la Plata forms the third great river system of South America. It drains the southern portion of the continent, and has a length of 2,200 miles. Like the Amazon, it has different names in different parts of it. For 200 miles from its mouth it is never less than 170 miles in breadth. Were it not for its freshness it might be mistaken for the ocean. It is

\* *Cham. Ency.*, vol. viii., p. 276. Mrs. Somerville says it is nearly nine miles. *Phy. Geog.*, p. 253.

shallow, however, and loaded with mud, which discolors the Atlantic for 200 miles from its mouth. All of these great rivers produce marked geological changes in the South American continent.

Asia also possesses numerous rivers of the first magnitude. Ten of them are more than 2,000 miles in length, and two of them, the Yenesei (3,322), and the Yang-tse-kiang (3,314) are more than 3,000. These rivers carry immense volumes of water to the Arctic, the Atlantic, and the Indian oceans, and with them large quantities of mud. The Ganges alone carries 6,000 millions cubic feet of mud annually to the sea, and its effects are seen 60 miles from the coast.

The Siberian rivers flowing north begin to rise during the melting of snow in their upper parts first, and before their channels are clear, and like the Mackenzie in North America they overflow their usual boundaries and inundate the surrounding country. Besides the usual changes produced by the wearing and transporting power of rivers, those in northern Asia possess other interest for the geologist, since they carry down to the Arctic ocean immense numbers of animal remains, especially of the mammoth.

In 1846 a young Russian engineer by the name of Benken-dorf was sent by the government to survey the coast of the Lena and the Indigirka rivers, and was dispatched up the latter in command of a small iron steam cutter. After ascending the stream, which was much smaller for some distance, he saw a "singular and unshapely object, which rose and sank through the disturbed waters. "I had already observed it," he says, "but not given it any attention, considering it only drift-wood. Now we all hastened to the spot on the shore, had the boat drawn near, and waited until the mysterious thing should again show itself. Our patience was tried, but at last a black, terrible, giant-like mass was thrust out of the water, and we beheld a colossal elephant's head, armed with mighty tusks, with its long trunk moving in the waters in an unearthly manner, as though seeking for something lost in the liquid element.

Breathless with astonishment, I beheld the monster hardly twelve feet from me, with his half open eyes yet showing the whites. It was still in good preservation."

The animal was secured by throwing a rope around its neck and a chain around its tusks, which were eight feet long, and attaching them to a stake driven in the ground. The hind legs still stuck in the mud and the water did not loosen them till after the lapse of twenty-four hours. The animal was not lying, but it was actually *standing* in the earth, having attempted to walk on some marsh or peat land which gave way beneath the immense weight of the monster, and he sank beyond the reach of his power to extricate himself. He was frozen by the intense cold which followed, and he must have lain thousands of years thus imbedded till, in 1846, he was finally thawed out and moved away by the stream. With the assistance of men and horses, the mammoth was drawn on shore about twelve feet from the water. The warm air rapidly decomposed it. The body was covered with thick fur, its height thirteen feet and length fifteen, the tusks eight feet long, thick, and curving outward near the ends; a stout trunk six feet in length; the limbs were a foot and a half in diameter, and the tail was naked up to the end. The animal was fat and well grown. The hair about the neck and shoulders was a foot in length, stiff, and like a mane. Under the outer coarse hair was a warm wool, so that the animal was well protected against the cold. The tusks were preserved, and the various parts of the animal carefully examined. The stomach was filled principally with young shoots of pine and fir; and a large quantity of young fir cones was mixed with the mass in a chewed state. While closely engaged in examining the animal the earth on which it was resting gave way, and it was with some difficulty that the men were all saved with the loss of the mammoth, which was swallowed up by the waves and never more made its appearance.\* Many of these remains

\* See Dr. A. von Middendorff's *Siberische Reise*, Band IV., Theil II. Erste Lieferung: Die Thierwelt Sibiriens, p. 1032. St. Petersburg, 4to.

are doubtless swept in this way by the river floods, and thus find their way to the Arctic ocean, and are there adding to the geological deposits at or near the mouths of rivers.

The Tigris and the Euphrates are historical rivers of much interest ; and the discoveries of Layard\* in relation to the city of Nimrod, and others which were situated near the former river, have added still more interest to them.

Except the Nile, the river systems of Africa are not sufficiently connected with the civilization of the human race, or with known geological revolutions, to require any special notice. The Niger in the western part is a great river, more than 2,000 miles in length, spreading fertility among the countries through which it passes, and entering the Atlantic by several mouths through the gulf of Guinea. The difficulty which travellers experienced in tracing this great river throughout its whole course rendered it for some years a problem of great geographical interest, until Richard and John Lander solved the long-disputed problem by sailing, in 1830, down its waters from Boussa to the ocean.

The Senegal takes its rise in the mountains which form the dividing line between Senegambia and the northern kingdoms of Soudan, and after pursuing its course along the southern borders of the Great Desert for the distance of 800 or 1,000 miles it discharges its waters into the ocean. It is not deep, but it admits the smaller class of vessels for a distance of 600 or 700 miles. The Gambia rises near Timbo, the capital of Futa-jallon, not more than 350 miles from the sea-coast. Its whole length is about 800 miles. It has a greater depth than the Senegal.†

It would require a volume to tell all about the river Nile. For ages it has discharged its waters into the Mediterranean sea, the centre of commerce and civilization. It has been renowned from the earliest times for the exuberant fer

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\* *Ninereh and its Remains*, 2 vols. 8vo.

† *Wilson's History and Condition of Western Africa*, pp. 24 25.



tility of its banks, and for the learning and wisdom of their inhabitants, who have left magnificent and imperishable monuments of their genius and power. For ages Egypt was the seat of science, and by means of the Red sea it had intercourse with the most highly cultivated nations of the East from time immemorial. Indeed, it is a saying as old as the time of Herodotus that Egypt is the gift of the Nile. This historian imagined that all the lower division of the country was formerly a deep bay or arm of the sea, and that it had been gradually filled up by depositions from the river.\*

This river is formed by the junction of two large streams—the White Nile and the Blue Nile. The former is the true Nile or principal river. For many years its source was unknown. In 1862 it was supposed to have been found by Captains Speke and Grant. A river was found to take its rise in a large lake under the equator, called Victoria Nyanza, and to flow north.† A portion of the river has not yet been traced, but there is no doubt that this river is the Nile.

The cause of the regular overflowing of the Nile was for a long time a mystery. Sirius, or the Dog-Star, was worshipped by the ancient Egyptians from its supposed influence on the rising of the Nile. According to Champollion their calendar commenced when the heliacal rising of that star coincided with the summer solstice, the time when the Nile began to swell at Cairo.

Sir R. J. Murchison, in his annual address before the Royal Geographical Society in 1859, attributed the rising of the Nile to the abundant discharge of water from Lake Nyanza, supposing it the source of that river.‡ William Farrell has shown§ that the only rational way of accounting for this rising of the Nile is according to the laws which regulate the meteorological conditions of tropical climates, and that this cause must be sought in the fall of rain several degrees north of the

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\* *Euterpe*, xi.

† *Silliman's Journal*, vol. xxxvii., p. 75.

‡ *Ibid.*, vol. xxviii., p. 411.

§ *Ibid.*, vol. xxxv., pp. 62-64.

equator. The Nile has a great length, and receives but few tributaries. Its basin probably embraces 500,000 square miles.

We take leave for the present of this subject, which we feel we have scarcely more than hinted at in this article. It is as inexhaustible as the springs from which the rivers flow, and as boundless as the ocean which they supply. Volumes could be filled with considerations of the utilitarian aspects of the topic; still more fertile is it when regarded from the poetical and historical standpoints. The associations of the past connected with these streams are exceedingly rich; it is to be expected that those of the future will be still more so.

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ART. IV.—1. *Critical and Historical Essays.* By THOMAS BABINGTON MACAULEY. 2 vols. London.

2. *Lectures on the History of Literature.* From the German of FREDERICK SCHLEGEL. By JOHN FROST, LL.D. Philadelphia.

3. *Outlines of English Literature.* By THOMAS B. SHAW, B.A. Philadelphia.

4. *The Progress of Nations.* London.

5. *Curiosities of Literature.* By ISAAC DISRAELI. 3 vols. London and New York.

THE great latent power of a nation consists in its literature. If that literature be weak, imitative, and insignificant the nation has but a feeble existence. If, on the other hand, a bold and natural literature is produced the nation producing it exerts an influence over humanity, wide-spread and lasting. Future ages will be controlled by its power, and the departments of science and art will be permeated by its spirit. A glance at history will prove the truth of this. All nations of the earth have had this power, but few have used

it; and the weak, strange as it may appear, continue growing weaker, since that which can infuse life—literature—has never existed, or was so feeble that it died of its own impotency.

To exemplify our view more fully, we find that in a national development are two distinct currents of civilization and refinement, the one coming from the conquering race, the other from the conquered.\* The first is earliest in its development, but requires a very considerable contemporary progress in the second before it can ever attain any high pitch; and the national acme is reached when these two currents arrive at the same point and contribute almost equally to the glory of the national civilization. The ingredients of these two currents are manifold. Literature is the most essential. It may be considered as "the contribution of a country's aristocracy to the glory of the national acme; in other words, the national acme is the period when the literature of a country arrives at its highest perfection, and it is part of the civilization derived from the conquering race."† A few facts will prove the truth of this assumption. The most flourishing period of Greece extended from the Persian war, in the fifth century before Christ, to the Macedonian period, about two hundred years later. Greece was at the pinnacle of her power. Her influence was felt throughout the then known world. The arts reached their highest development; a literature sprang up, grand and powerful, which served as a model for the improvement of future generations. In Rome, during the Augustan age, letters reached their highest point, although but a reflex of the "Age of Pericles," as Rome's magnificence was an imitation of her predecessors. In France, the age of Louis XIV. produced its finest writers, gave the supremacy over Europe to French taste, and rendered France the most civilized of nations. Then, in England, the Elizabethan age. Spain and Italy

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\* *The Progress of Nations*, p. 145.

† *Idem*.

and Germany might be cited; still enough has been shown to prove that if a country at all surmounts the level of mere existence, or becomes powerful for a supremacy which must find a recognition, then a literature, not passive but active, must become a necessary concomitant of that country.

Literature finds expression in poetry. Its noblest exponent is the Drama, which deals with man in all his inherent necessities. At times it considers the visible surface of life alone; sometimes with this there is a deep thought and sense, and a profound knowledge of man's whole species; but to attain perfection it must present a solution of this life, and unfold the mysteries of the internal man—compare the humanity of the present with the humanity of the future. Each of these three elements, considered in reference to the higher drama, has its mode of representation. In the first there is a perfect destruction—the visible surface of life becomes swallowed up in a chaos. The second may be sorrowful in its conclusion, but through it is a gleam of pleasure—however sad may be the visible surface of life its depths are not without a joy. The third dispels the sorrows of the representation, throwing over it a spiritual essence which purifies—the true purposes of life are displayed to the end of refining the internal nature of man.

The origin of the drama must be looked for in that inherent and powerful agent in human nature, the love of imitation. The rude war dance of a savage tribe is imitative. It is action, and what is the drama but action? This rude dance is the beginning of the drama.\* But, then, says the sceptic, religious observances, religious festivals, formed the drama. Very true, yet it must be remembered that the dance was an essential part of all the early religious rites. Considering, then, this love of imitation, it would not be strange to find a dramatic development, however rude or barbarous, in countries not remarkable for their influence. Where there is imitation

\* *British Encyclopedia of Literature, History, etc.* By CHAS. F. PARTINGTON. 3 vols. London. (pp. 624, 628.)

there is invention ; and invention is not the property of any age or people. Thus Hindoostan had its drama, and did not seek elsewhere for a model, although from all its dramatic literature there is but one play left, "Sacontala," which Sir William Jones has translated. The Chinese were the neighbors of the Indians, and had a drama which must also have been original. If the Chinese sought elsewhere for an example they would naturally go to the Hindoos. The nation which gave Buddh to China would willingly share the drama, and Hindoostan is the only nation whence it could have been borrowed. On the other hand, a close inquiry will reveal the fact that there is too great a dissimilarity between the Chinese drama and the Hindoo. Each is original in itself and bears not the shadow of a resemblance to the other. The ancient Peruvians had plays, and accounts from voyages in the Pacific describe rude representations of the South Sea Islanders. The Egyptians, strange to say, had none. The Etrurians were more fortunate ; they had their plays and their actors. Our word *histrionic* comes from Etruria ; an Etrurian actor was termed *histrion*.\*

Scarcely any benefit, however, is to be derived from a close study of these dramatic literatures, which have never exerted an influence outside their own spheres of action, and are interesting only that they show a wonderful similarity in their creation. With the Greek, however, the case is different. Here a strong power is put forth, and the modern drama is imbued extensively with its spirit. It will not be amiss, then, to enter a little carefully into some details of the ancient classic drama, and judge of the resemblance or divergence between it and the modern.

In their origin they were very similar, but the development of each was very unlike. The record of the Greek drama is traceable to the celebration of the feasts of Bacchus or Dionysius, around and in Athens, at the time of the vintages.

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\* *A Course of Lectures on Dramatic Art and Literature.* From the German of Schlegel, by JOHN BLACK. 2 vols. London. (p. 25.)

These ceremonies were at first performed by singers and dancers who, in their wild enthusiasm, imagined themselves under the same influence with the god himself, and attempted to identify themselves with him and his fortunes by assuming the characters of the subordinate Satyrs, Nymphs, and Panes who formed the mythological train of the god. Of the choruses there were two classes.\* One went round the hallowed altar during the solemnity of the sacrifice, singing hymns that were grave, lofty, and majestic. The worshippers, from their resemblance in dress and action to goats, were called *τραγοί*, and their song *τραγωδία*, "the goat song."† The second class were inspired by the carousals of the banquet; they gave themselves up to the wine and the feasting, and their songs were coarse, ludicrous, and satirical, *κωμωδία*, "the revel song."‡ Hence the lofty poetry of the Dionysian dithyrambs, combined with the lively exhibition of the satyric chorus, was wrought into the majestic tragedy of Sophocles; and though the old comedy is wrapped in obscurity, yet Aristotle§ refers it to the Phallic songs of Bacchus. These old ceremonies were improved, and perhaps the first budding of the drama appeared when the singers of the dithyrambs became mere choristers, while the performers in the satyric chorus had a part to sustain. The action of the latter was extemporaneous; jests were passed from one to another, responses given, hits at local abuses were made, and the dialogue made its first appearance in the germ. Thespis, the father of tragedy, now appeared and made the first steps toward the development of the drama. He added an actor, which in many cases was the poet himself, whoever he happened to be. Phrynichus made still further improvements. He dropped the light cast of the Thespian drama, dismissed Bacchus altogether, and began to take his subjects from events in the his-

\* *The Theatre of the Greeks; or, the History, Literature, and Criticism of the Grecian Drama*, p. 3. Cambridge, 1830.

† *Anthon's Greek Literature*, p. 157.

‡ *Idem*.

§ *Theatre of the Greeks*, p. 137.

tory or mythology of the country. Æschylus added a second actor, erected a stage with scenery, and decked the performers in appropriate dresses. While Thespis disguised the face of the actor by smearing it with the lees of wine Æschylus disguised it with a mask. Sophocles added another actor, and Euripides improved the scenery, and thus the Greek tragedy became fully developed.

With comedy the mode of treatment was nearly similar. From the rude satirical song to the wonderful creative perfections of Aristophanes the improvements were gradual. The Greek comedy was a powerful instrument in the hands of a great writer for increasing the public welfare and correcting abuses. It was "an imitation of bad characters, not with respect to vice but to the ridiculous; a fault or deformity of such sort as is neither painful nor destructive,"\* and was oftener written for its satiric influence than for its literary benefits. Thus did the drama of the Greeks arise, and how analogous to that of the English. Like the Grecian muse so was the English muse, religious. She first assumed the form of a "palmer graye," or pilgrim from the Holy Land, whose tales of the wonders he had seen, made more interesting by exaggerated language, drew around him crowds of the simple country people. This was, perhaps, in the beginning of the eleventh century, about the time when Europe was roused to an overpowering enthusiasm by the crusades. The impressions made by these recitals were not only pleasing but lasting, and perhaps instructive, for the untutored mind is easily stamped by the wonderful. Such a method of instruction was quickly taken under the protection of the clergy. As the tales were of holy places, scenes from the Bible were interwoven, life was presented, characters were drawn, the first step of the modern drama was taken, and thus originated the *Mysteries* or *Miracle Plays*. It may appear strange that the inherent essence of the higher drama—namely, the represen-

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\* *Theatre of the Greeks*, p. 137.

tations of beings superior to the spectator either by their divine nature, or by their springing from an age clothed in heroic splendor—should find an expression in the first and rudest form of the play; yet while the ancient drama portrayed natural character and incident, the modern was founded in the characterization of the supernatural events of the Bible and the lives of the saints. The people were then in a low state of civilization; the first current of national development began its flow. Printing was of course unknown, and consequently there was an imperfect knowledge of the sacred writings. These plays, treating of the biblical legends, would necessarily make a deeper impression on the popular mind through the eye than any amount of the same through the ear.

Here was presented a great power for instructing the people, not only in religion but in matters of less import; consequently the church assumed control of the mysteries, gradually took their representation out of the hands of the laity, produced them in the cathedrals, and allowed none but the clergy to take part. This, however, was not long maintained, as distinguished characters, or at times trades-societies, were introduced as actors. As to the estimation in which the miracles were held by the church, a MS. in the Harleian library of the British Museum informs us that a pardon of one thousand days was granted by one of the popes to every one who attended peaceably the plays performed during Whitsun week at Chester, England, beginning with the "Creation" and ending with the "General Judgment." However this may be, it seems that the clergy were not unanimous as to the propriety or policy of these public performances, for they were now taken out of the cathedrals and performed in the streets and in the fields. This is evident from an Anglo-French poem, entitled "*Manuel de Peché*," and published in the middle of the thirteenth century. It is here stated, referring to some clerk in the church, that

" Hyt ys forbode hym yn the decre  
Myraclis for to make or se ;



For myracles, zyf you bygynne,  
 Hyt ys a gaderynt, a syght of synne.  
 He may yn the cherche, thrugh thys resun,  
 Pley the resurreccyun;  
 Zyf thou do hyt yn weyys or grenys,  
 A syght of synne truly hyt semys." °

The different corporations of the city shared the expense of producing a play; and it will be amusing to note the distribution of the characters: "The *Creation* was performed by the drapers; the *Deluge* by the dyers; *Abraham, Melchisedeck, and Lot* by the barbers; the *Purification* by the blacksmiths; the *Last Supper* by the bakers; the *Resurrection* by the skimmers; and the *Ascension* by the tailors."† These included the grandest subjects in the Bible, and were represented as near as the literal sense could be taken. The Deity himself was presented, and there was no thought of impiety. The division of the play into acts was not then known; but, corresponding to the division, the performance extended through several days.

Sometimes the details of the biblical history were so closely followed that as much time was taken up in the representation as the original event occupied. The machinery for representing these plays was, of course, very rude and ill-managed, and ludicrous consequences often resulted. In a play called "the Passion," performed in 1437, on the plain of Veximel, near the city of Metz—the performances usually took place in the open air, the theatre not being known—*God* was represented by an old gentleman, a curate of St. Victory of Metz, who would have expired on the cross, had he not received timely assistance. The next day the priest was so enfeebled that his place on the cross had to be taken by another. Another clergyman took the character of *Judas*, and was nearly strangled while he hung on the tree, the rope having

° *History of English Dramatic Poetry to the time of Shakspeare*; and *Annals of the Stage to the Restoration*. By J. PAYNE COLLIER, Esq., F. S. A. 3 vols. London. (vol. i., p. 5.)

† *Curiosities of Literature*, p. 353.

slipped; but he was fortunately rescued from his perilous position. How the illusions of the rude scene must have been destroyed!

It is curious to see the means that were employed to make these performances interesting, although they were so lengthy. It is natural that people should become weary of what is very long, and this is particularly true in religion. Even at the present day our most popular preachers are careful to keep within proper bounds; and, in fact, they could not hope to preserve the serious attention of an audience unless their discourse contained something else besides trite morality. As now, so then, the simple-minded people could not be continually pleased with solemnity or seriousness; so the very bold plan was adopted of introducing the devil on the stage. We say bold. The devil was always considered, and particularly by the ignorant, as a terrible enemy to mankind, and one to be feared rather than laughed at. He was supposed to possess a mighty influence, which required divine agency to overcome. Of course he was painted black, had ears and hoofs and a tail, and his image could only be destroyed by the cross. Yet the authors of the miracles brought the devil on the stage to be ridiculed. He could enliven the audience with his tricks and artifices, and break the monotony of the serious where it was not possible for any comic human character to appear.

To impose a precept, moral, or example upon the mind, the simplest means were employed, a means which the present age would call barbarous and even blasphemous. To illustrate: a mystery was written on the subject of the election of an apostle to fill the place of the traitor Judas. This solemn dignity the writer treated in the most contemptible manner, namely, straws were drawn by the candidates, and he who drew the longest was declared elected! The object which was intended in this, as in other miracles, may have been attempted in the best possible spirit; it might have appeared the most feasible plan of inculcating truth, the more so when it is considered that imaginative art was in a very

weak condition, and that the most tangible explanation was necessary ; but we can hardly reconcile with anything that has gone before the performance of an English mystery which took place in one of the principal cities in England, under the direction of the trading societies of the city, and before an audience consisting of both sexes. It argues ill for the morality of the times, or else is an example of extreme simplicity. In the play alluded to "Adam and Eve appeared on the stage entirely naked, performed their whole part in the representation of Eden, to the serpent's temptation, to the eating of the forbidden fruit, the perceiving of and conversing about their nakedness, and to the supplying of fig leaves to cover it." But then they considered that they had the authority of scripture for such a representation, and they were not going to quarrel with the third chapter of Genesis for furnishing such matters.

We have said above that the devil was introduced as one of the most prominent characters, yet withal he was not allowed the full scope of the stage. To explain this more fully we give the following extract from Strutt's "*Manners and Customs of the English,*" as bearing on the stage at the time of the mysteries :

"In the early dawn of literature, and when the sacred mysteries were the only theatrical performances, what is now called the stage did then consist of three several platforms, or stages, raised one above another. On the uppermost sat the *Pater Coelestis*, surrounded with his angels ; on the second appeared the holy saints and glorified men ; and the last and lowest was occupied by mere men who had not yet passed from this transitory life to the regions of eternity. On one side of the lowest platform was the resemblance of a dark, pitchy cavern, whence issued appearances of fire and flames ; and, when it was necessary, the audience were treated with hideous yellings and noises as imitative of the howlings and cries of the wretched souls tormented by the relentless demons. From this yawning cave the devils themselves constantly ascended to delight and to instruct the spectators—to delight, because they were usually the greatest jesters and buffoons that then appeared ; and to instruct, for that they treated the wretched mortals who were delivered to them with the utmost cruelty, warning thereby all men carefully to avoid the falling into the clutches of such hardened and remorseless spirits."

These miracle plays seem to have been the only species of popular representation which prevailed in Europe during a considerable portion of the middle ages. The earliest record of the performance of a miracle play in England is of one upon the story of St. Katherine, written in the French language and acted at Dunstable about the year 1110. It may appear strange that the French tongue should prevail to any extent in England at this time; but it must be borne in mind that the English language was hardly fit for literature at so early a period. The Anglo-Saxon reached its highest development during the reign of Alfred the Great, A.D. 871-901, who almost created a powerful literature. When Edward the Confessor ascended the throne he brought with him Norman ideas and Norman preferences, carrying this out to the extent of appointing William, Duke of Normandy, as heir to the throne, in case Edward died without issue. Then followed the battle of Hastings, and the supremacy of the Norman law and the French language. The Anglo-Saxon passed away, but not without leaving considerable traces of its once great power. Placing the event at A.D. 1066, a considerable period then elapsed before the formation of the present English language out of a mixture of the Anglo-Saxon and Norman French; and it may be safe to assert that a species of amusement could only become popular by being presented in the popular dialect. It was not, however, until about the thirteenth century that anything like the present English was used. This is perhaps of no moment here, except to show how quickly these rude theatrical representations adapted themselves to the new language, and the long period of their success. From 1268 to 1577, more than three hundred years, they were acted almost annually in Chester, England. Those Chester mysteries have since been collected and printed, and number twenty-five long dramas, commencing with the "Fall of Lucifer" and ending with "Doomsday." The "Ludus Coventriæ," consisting of forty-two dramas on scenes in the Old and New Testament, have been printed, and also the "Towneley

Mysteries," consisting of thirty-two dramas. Looking at the plays in the light of the present, we cannot help considering them as wretched representations. Considering the holy character of the subjects which they treated, it certainly is surprising that such grossness, vulgarity, and even blasphemy, should be introduced. Warton observes: "To those who are accustomed to contemplate the great picture of human follies which the unpolished ages of Europe hold up to our views, it will not appear surprising that the people who were forbidden to read the events of the sacred history in the Bible, in which they are faithfully and beautifully related, should at the same time be permitted to see them represented on the stage, disgraced with the grossest improprieties, corrupted with inventions and additions of the most ridiculous kind, sullied with impurities, and expressed in the language and gesticulations of the lowest farce." Elsewhere he points out their use in "not only teaching the great truths of Scripture to men who could not read the Bible but in abolishing the barbarous attachment to military games, and the bloody contentions of the tournament, which so long prevailed as the sole species of popular amusement. Rude and even ridiculous as they were they softened the manners of the people by diverting the public attention to spectacles in which the mind was concerned, and by creating a regard for other arts than those of bodily strength and savage valor."

The next step towards dramatic development was the morals or moralities. They differed from the miracle plays in that they were the embodiments of some attribute or some imaginary personages. Instead of the heroes of the Testament, Old and New, these moral plays substituted Justice, Mercy, Truth, etc., the personifications of the virtues, vices, and sentiments of human nature. These were a great improvement upon the miracles, as they sought to instil moral principles into the public mind, and further gave greater scope to poetical and dramatic ingenuity, to the better filling out of the character, and to more appropriate speeches. The moralities

did not abolish Satan. He was too important a character; and between him and Vice a great part of the comic scenes was taken up, Vice sometimes seemingly cheating the devil, the latter laughing in his sleeve at the false security of Vice, and eventually winding up the affair by carrying him off.

The moralities were, as the name implies, of an ethical nature, intended to infuse the principles of virtue into the mind, and, although less sympathetic and interesting to the audience than the miracle plays, must not be supposed to be deficient either in the ingenuity of the plot or in the delineation of character. The following are the names of some of the moral plays which enjoyed a good reputation: "Impatient Poverty," "Hit the Nail on the Head," "The Hog hath Lost his Pearl," the "Marriage of Wisdom and Wit," and one that we shall particularly notice because of its extreme simplicity, having the rather long title of "The Condemnation of Feasts to the Praise of Diet and Sobriety, for the Benefit of the Human Body." "The perils of gormandizing" form the present subject. Towards the close is a trial between *Feasting* and *Supper*. They are summoned before *Experience*, the lord chief justice! *Feasting* and *Supper* are accused of having murdered four persons by force of gorging them; *Experience* condemns *Feasting* to the gallows, and his executioner is *Diet*; *Feasting* asks for a father confessor, and makes a public confession of so many crimes, such numerous convulsions, apoplexies, head-aches, and stomach-qualms, etc., which he has occasioned, that his executioner, *Diet*, in a rage stops his mouth, puts the cord about his neck, and strangles him. *Supper* is only condemned to load his hands with a certain quantity of lead, to hinder him from putting too many dishes on the table; he is also bound over to remain at the distance of six hours walking from *Dinner* upon pain of death. *Supper* felicitates himself on his escape, and swears to observe the mitigated sentence.\*

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\* *Curiosities of Literature*, vol. i., p. 358.

The miracle plays dealt with scriptural persons only. Their effect was very limited, because it was confined exclusively to the expression of limited facts. There was no room for invention, or at most very little. However ingenious might be the miracle writer, his ingenuity was of little avail. A line of procedure was marked out for him and he was obliged to keep strictly to that line. If, perchance, he went outside it was because he stumbled, for he lost no time in regaining his former position. The plays which we have cited prove this abundantly, since it is seen that not only was the biblical language closely followed, but even the very appearance, actions, and terminations of the characters were strictly adhered to. Unity was followed, not from any laws which bound the Greek drama to time, place, and action, but because the authority of the Scriptures was not to be doubted. If it took a week for the Bible to complete an action it must take a week for the play to solve it.

Subjects were soon exhausted. The fertility of the brain was not well exercised, and more for this, perhaps, than any other cause, a new feature was instituted—scriptural personality was laid aside for allegorical ideality. The representation became long and tedious, too serious and scholastic to afford continued entertainment. It did not take long to find out that much greater gratification could be afforded by introducing historical and actual personages instead of those abstract embodiments of preconceived ideas. A real human being with a real human name could better keep alive the sympathies of an audience, although he did not cease to impress a moral truth, than a person who represented a notion of the mind. Again, Europe was rapidly coming out of the darkness of the middle ages. The ancient literatures were beginning to exert an influence. The Greek drama began to be studied, and considerable aid was derived from the Italian and Spanish theatres, which had now attained to a great improvement. Furthermore, acting came to be considered, for the first time, as a distinct profession. This was about

the time of Henry VIII., when the moral plays became gradually merged into the interlude, a species of drama less ambitious in construction, less regular in plot, more natural in style, and less fixed and pedantic in representation. The interlude, as its name properly implies, was a short scene to be performed in the intervals of some greater festival or ceremony, originally represented in the long pauses that took place during the performance of a morality, and was frequently a species of burlesque or parody in the graver piece. These interludes generally treated of some ludicrous familiar incident, in a style of the broadest and coarsest farce; and Disraeli considers them as "obscene, gross, and dissolute representations, where both the actions and the words are alike reprehensible, although their pleasantry and humor are not contemptible." A most noted and prolific author of interludes was John Heywood, who was supported at the court of Henry VIII. partly as a wit, a musician, and a writer of plays. Part of his dramatic composition was produced before 1521, one of the drollest of which, termed the "Four P's," turns upon a dispute between a pardoner, a palmer, a peddler, and a poticary (the only characters), as to who can tell the greatest lie. The palmer innocently remarks that he never saw a woman out of temper, which is immediately declared to be the biggest falsehood the others ever heard, and the dispute is thus settled amid great drollery. Heywood's great aim seems to have been to deride the manners of the clergy, and to aid the cause of the reformers.

Dramatic art, having now passed from the personifications of abstract qualities to the creation of specific human characters, branched off into the two great divisions of COMEDY and TRAGEDY. Of comedy, which was an improvement upon the interlude, the earliest specimen is "Ralph Royster Doyster," from the pen of Nicholas Udall, master of Westminster school, and was written not later than 1551. This play is in five acts; the plot is ingenious and amusing, the dialogue possesses considerable merit, and the action furnishes a pleasing picture



of the customs and manners of the citizens of London at that time. About 1565 "Gammer Gurton's Needle," by John Still, M.A., Bishop of Bath and Wales, made its appearance. This, like its predecessor, is carried on in a vein of low, rustic humor, and turns upon the loss and recovery of a needle. In these productions the humor is at times so broad, although not vulgar, the incidents so trivial, and the general action so humble that they hardly deserve the name of genuine comedy; and arguing from analogy, the great reasoner, they cannot be dignified by the name of comedy.

Of the two forms of the drama, tragedy is the first developed, but becomes thus developed only when the nation has attained to considerable excellence; it is only then that a sufficient liberty prevails to allow of the representations of the misfortunes of the great, since the classes whose misfortunes are depicted have become sufficiently refined to witness their reproduction. In its origin, considered in reference to the Greek drama, it treated of supernatural beings, or of heroes belonging to an age invested with grandeur. At first it was a form of worship, and impressed vividly on the mind of the devotee the actions of the gods. Then it passed to heroes, and the mighty deeds of heroic ancestors. Lastly, it treated of great emotion and great passion, such as might be happening at the very time, but clothed with a majesty of action, a grandeur of expression, and a loftiness of scene which preserved to it some of that dignity proper to the first condition of tragedy. On the other hand, comedy is a later development, since it requires more liberty and equality. "Comedy may flourish in a highly refined court, where fashion and etiquette have produced a well observed equality of manners, because eccentricities from this equality, whether they be of fellow nobles or of *roturiers*, are the fair subject of amusing comedies. As equality increases, and eccentricity becomes more remarked and envy more common, the power and popularity of comedy increase, and tragedy, which sympathizes with unaccustomed situations, and requires much

of the statue-like repose and sublimity of aristocratic life, is less in favor; but when complete equality is established there can be no tragedy, and scarcely any good comedy, for no one dares to represent scenes of sublimity which do not often occur, and would appear unnatural and tiresome, if not ridiculous, and tragedy is therefore out of place; so, on the other hand, comedy loses its subject, for no one dares to depart from general level of manners and opinions except the humblest and most vulgar domestics.\*

True comedy and true tragedy, then, do not deal with the ridiculous. Tragedy commands our highest sympathies and touches our deepest feelings; comedy entertains the *humor* in the soul, and can never provoke coarse laughter. "Ralph Royster Doyster" and "Gammer Gurton's Needle" do not seem to fulfil their implied conditions.

The task of distinguishing a tragedy is less difficult, because the movement is always stately and grand. The earliest known specimen of this style of writing is the "Tragedy of Ferrex and Porrex," composed by Thomas Sackville, afterwards earl of Dorset, and Thomas Norton, and played before Queen Elizabeth at Whitehall, by the members of the Inner Temple, in 1561. This play was founded on some fabulous event in early British history, was written in blank verse, and contained five acts. It conformed to many of the rules of the classic drama of antiquity, and resembled it particularly in the introduction of the chorus—a group of persons who interpreted the action of the play, and pointed out its morals in lyrical stanzas. Even the dialogue was stiff and formal, and the style was particularly imposing and classic. To show the difference in rhythm between this play and "Gammer Gurton's Needle," the following extracts are appended. In the latter, Dame Culance, respecting the difficulty of preserving a good reputation, says:

"———How necessary it is now-a-days,  
That each body live sprightly in all manner ways;

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\* *Progress of Nations*, chap. x., p. 151.

For let never so little a gap be open,  
And be sure of this, the worst will be spoken!"

In the former, Acastus says:

"——the price of mortal joys;  
How short they be, from fading here in earth;  
How full of change, how little our estate  
Of nothing sure save only of the death,  
To whom both man and all the world doth owe  
Their end at last."

In 1566 "*Damon and Pythias*," the first English tragedy upon a classical subject, was composed by Richard Edwards and acted before the queen at Oxford. As it was written in rhyme, and contained sprinklings of vulgar comedy, it was much inferior to "*Ferrex and Porrex*."

The drama had now fairly been inaugurated. A whole host of plays and playwrights sprang up. Between the years 1568 and 1580 fifty-two dramas were acted at court under the superintendence of the master of the revels; and it is about this time that many plays were written which afterward served as the groundwork of many of Shakspeare's finest tragedies and comedies. In 1578 appeared "*Promos and Cassandra*," by George Whetstone, on which Shakspeare founded his "*Measure for Measure*." The "*Troublesome Reign of King John*," the "*Famous Victories of Henry V.*," and the "*Chronicle history of Lear, King of England*," formed the quarry from which Shakspeare constructed his dramas on the same events.

Stopping here for a moment before proceeding to the great period of English dramatic literature, it may be well to direct attention to the theatre; at the time of these first attempts the theatre was a necessity of the play, not the play of the theatre. Hence, before theatres were built, these early plays, or many of them, were performed in the yards of carriers' inns.\* The inns at this time were peculiarly suited for the representation of a play, and, in truth, the form of the

\* *Some account of the English Stage*, 10 vols. London. (vol. i., p. 4.)

present theatre is easily traceable to their singular shape. The inn was built around a large court-yard; the pit or parquette, balconies or galleries, ran round on the inside, over the court-yard, and a rude platform or stage was erected at one side of the yard.

The first regularly licensed theatre in London was opened at Blackfriars in 1576; and in ten years Secretary Walsingham found that there were over two hundred players in and near the metropolis. However true this may be, it is certain that the great centre of the English stage was at London, as the great centre of the Spanish stage was at Madrid and of the French stage at Paris. Schlegel observes that "dramatic poetry is the production of the city and society; nay, it cannot flourish unless it have a great metropolis to be the centre-point of its development. Such, at least, is its most natural and happy situation, although schools of imitation and rivalry established in smaller spheres of action may in the sequel contend, at times not unsuccessfully, with the capital, the first seat of the dramatic art."\* The theatres, of which there were five at the commencement of Shakspeare's career, were of the rudest possible construction; they were built of wood, in a circular form, and were uncovered, except the stage, over which was constructed a thatched roof. The nobility and the higher classes sat in boxes below the gallery, or else were furnished with stools on the stage, where also some of the young gallants threw themselves at length on the rush-strewn floor, smoking their pipes, then considered a luxury, and displaying the richness of their garments. This was a custom, however, only allowable in private play-houses,† and is preserved in the play in Shakspeare's "Hamlet," where the Prince throws himself at length at Ophelia's feet. The middle classes were crowded into the pit or yard, and must have had a comfortable time of it, for there were no seats. The scenery

\* Schlegel's *Lectures on Literature*, p. 274.

† *Some account of the English Stage*, vol. I., p. 5.

was of the rudest kind; a few painted canvasses or curtains, suspended before the stage for the several conveniences of the actors, and rude imitations of towers, woods, animals, or furniture serving to illustrate the scene. The change from place to place was denoted by the name of the place painted in large characters on a placard which was hung up in full view of the audience, and was changed for another when a corresponding change took place in the scene. Actresses were not seen on the stage until after the Restoration, 1660, at which time movable scenery was first introduced by Davenant. Poor and unvaried, however, as was the scenery of the Elizabethan theatre, the dresses, on the contrary, were splendid, and worn for all representations. It was not surprising, then, that numerous anachronisms were committed, which, however, had little effect on the truly imaginative and excitable people.

Nearly all the dramatic authors before and contemporary with Shakspeare were men who had received a learned education at Oxford and Cambridge, and, consequently, their productions showed the impress of classicism. Yet, in order to insure success, they were careful to please their audience, composed mainly of the people. Novelty and excitement were in demand, and the most varying tastes had to be gratified. As a consequence, these plays were overstrung with terrific pathos or the broadest farce, and there was a strange mixture of elevated passion and mean buffoonery of the sublime and the ridiculous. This was not of long duration, for a host of playwrights were springing up who were gradually moulding the literary tone. Of these, John Lyly, born in Kent in 1554, was essentially lyrical. He was the author of several plays, chiefly on mythological subjects. Though his style was affected and unnatural, there is a certain beauty and finish about it that renders it charming. George Peele, subsequently an actor and a shareholder with Shakspeare in the Blackfriars theatre, produced the "Love of King David and Fair Bethsabe," and the tragedy of "Absalom," which Campbell terms "the earliest fountain of pathos and harmony that can be

traced in our dramatic poetry." Then there was Thomas Kyd, who, like Marlow, "dealt largely in blood and death"; Thomas Nash, distinguished more for his satires than his comedies, and writing in a hard and monotonous versification; Robert Greene, a more distinguished dramatist, and the author of a tract called "Pandosto, the Triumph of Time," which furnished Shakspeare the plot for his "Winter's Tale"; Thomas Lodge, who, with Greene, undertook a defence of the stage in a play called "A Looking Glass for London and England," and published a novel called "Rosalind, Euphues' Golden Legacy," from which Shakspeare derived the materials for "As you like it"; and Christopher Marlow, the greatest of Shakspeare's precursors in the drama. Perhaps it was the success which attended the representation of his tragedy of "Tamburlaine the Great" that first induced Marlow to adopt the dramatic profession. This tragedy possesses little interest, and could have been written only in response to the insatiate demands of an unrefined people. It abounds in bombastic declamation and exaggerated sentiment, but is not without great beauty at times. His second play, "The Life and Death of Dr. Faustus," possesses greater dramatic power, and was of such a character as to afford the greatest scope to Marlow's wild genius. "Scenes and passages of terrific grandeur and the most thrilling agony are intermixed with low humor and preternatural machinery, often ludicrous and grotesque." This play is written partly in prose and partly in blank verse, and the soliloquy of Faustus before his demolition is terrible; just as the clock strikes twelve, when he is about to be carried off by devils, Faustus is in the deepest despair:

"It strikes, it strikes; now, body, turn to air,  
Or Lucifer will bear thee quick to hell.  
Oh, soul, be changed into small water drops,  
And fall into the ocean: ne'er be found."

Marlow produced three other powerful plays, the "Jew of Malta," the "Massacre at Paris," and a historical play, "Edward the Second." "Edward the Second" is considered

to be much superior to the "Jew of Malta," although the latter is a very powerful production and depicts the popular idea of the Jew of the period, hunted and persecuted by the populace, and harboring the most malignant passions. As Marlow wrote so he lived, wildly; his end was singularly unhappy, being stabbed with his own dagger while attempting to take the life of a rival.

In addition to the dramas of the authors mentioned above, and others of less import, several very excellent pieces have been preserved whose authors are unknown. Of these the most correct is "Arden of Feversham," a domestic tragedy founded on a murder which took place in 1551. So powerful is this production, so full of dramatic interest, so abounding in deep pathos and sympathy, that it has been translated into German as a genuine production of Shakspeare. Be this as it may, it is not unworthy of the great master.

We now come to the age of Shakspeare, the brightest in the English, and perhaps the grandest in any literature. The way had been well paved for him by his forerunners; the drama had become settled and had acquired a fixed place in the national literature. The stage had acquired a greater variety of character, the action was less limited, and it was thoroughly imbued with deep passion and true poetry. Above all, the public ear had become familiar with blank verse, the only seeming vehicle for the rapid interchange of thought, and the various nice shades and alternations of character. "When Shakspeare, therefore, appeared conspicuously on the horizon, the scene may be said to have been prepared for his reception. The Genius of the Drama had accumulated materials for the use of the great poet who was to extend her empire over limits not yet recognized, and invest it with a splendor which the world had never seen before."

Having now arrived at a point of our subject which is of easy remembrance, because of its great familiarity, we will leave it for the moment to examine the state of the drama in some other of the European countries during the sixteenth and

seventeenth centuries. We will commence with Spain, inasmuch as this nation has exercised a much greater influence on the literature of Europe than is commonly imagined. The Spanish monarchy, down to the middle of the seventeenth century, was the grandest and greatest in Europe, and Spanish national character was the most developed.\* As a consequence of the effect on literature of a nation's development, the drama of Madrid, the living mirror of Spanish life, was the first to attain glory. The Spanish drama, thoroughly romantic, should have been of peculiar interest to the European people, since they had not yet lost the chivalry of the middle ages. It was original in its principles, and was not subservient to the influence of the antique, something which cannot be said of the Italian and French dramas, which have endeavored to renew the Greek tragedy and comedy in their purity, or even wholly of the English drama, since this shows evidences of a classic model. Lope de Vega, the first great exponent of the Spanish drama, was not the greatest. It is true he possessed a richness of invention, a splendor of imagination, and a fire and strength of diction; but these were weakened in a great measure by a swiftness of composition which makes him the most prolific of dramatic authors. It was this very swiftness of writing that prevented him from being the highest representative of the Spanish stage. In dramatic art, more than in any other species of writing, there is a certain strength of management and steadiness of law required, because in no other are the public and the author so liable to lead each other astray. How easy it would be for a dramatist as prolific as Lope, with less genius and less qualifications, with a certain theatrical routine and an ability to depict passion—how easy it would be for such an one to lead the public taste to such a point that all higher requisites and ideas would be entirely forgotten! On the other hand, theatrical success is the most irresistible to the vanity of a poet. The public themselves

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\* Schlegel's *Lectures on Literature*.



are in general the first to spoil a favorite dramatist; they applaud his first endeavors so highly that he immediately considers himself perfect, or nearly so, and then takes only the slightest care in his compositions.

This might be indulged to considerable extent in popular poetry; but on the stage, "a creature of art," hasty and inaccurate writing could not be tolerated unless there was some definite plan of action laid down, and some purpose profoundly considered. They might amuse for a while with the changing pictures of the surface of life; but could infuse none of that deep sense and meaning without which the concerns of life are of no value. Lope de Vega possessed some of the lower elements of the dramatic art in abundance, yet he is deficient in the deeper end and aim of the true drama. His beauties are of a secondary class, and afford no real gratification to the higher parts of the intellect. It is in Calderon, who flourished at the beginning of the seventeenth century, and was the immediate successor of Lope, that we must study the Spanish drama in all its perfection.

We have previously alluded to the three great essences of the dramatic art, namely, a view of the visible life, a commingling of this with a profound knowledge of life in its various phases, and a solution of the enigma of life. Shakspeare possessed the two former to a remarkable degree. Were they alone the essentials of dramatic poetry he would not only hold the highest place in his art but there could not be found a poet worthy to be compared to him. When, however, the third method is reached, which requires a spiritual purification to be the result of external sorrows, we find that Calderon is, in this, the first and greatest of all masters; he is the most christian, and for that reason the most romantic, of dramatic poets.

We now pass to the French stage. Here the antique drama is preserved in almost all its purity. It is here we find the "unities" adhered to with perhaps greater strictness than in the Greek drama itself. Tragedy, according to Aristotle, had six parts: fable, or plot, manners, diction, sentiment, decora-

tion, and music,\* and these six parts were rigidly adhered to. The main thing was the plot, which should be simple and not devoted to side issues. In other words, nothing should enter into a tragedy which did not flow, however forced and unnatural, directly from the main idea, and lead to the final *denouement*. From these passages the French formed a standard which, be it said, is followed only when convenient. First, the action should be one, the interest should never be distracted by several plots, and everything should be subservient to the main action. Secondly, the action should take place on the same spot. Thirdly, the action should never extend over one day. Here, then, is the great problem of the unities, which, though derived from the Greeks, were not essentials of the Greek drama, except, perhaps, the unity of action. If the least trouble be taken to examine the ancient tragedies, the unities, it will be found, are "more honored in the breach than the observance."

The French stage reached its highest excellence in Corneille, whose "Cid" is regarded as the foundation and commencement of classical stage poetry, and who did not execute his dramas as so many school-exercises on the model of the antique. The Spanish drama exerted a considerable influence on him, an influence which is very apparent in the "Cid."† In Racine, whose "Athalie" restored the chorus of antiquity. In Molière, whose comedies evince a profound knowledge of human nature in its vicissitudes. In Voltaire, in giving to France a romantic tragedy. The French consider this tragedy the most brilliant part of their literature. It eloquently expresses their national character and mode of feeling, even though the French heroes are rarely represented. It is regarded as a mere imitation of the Greek. It is more closely allied to the antique in the character of the *denouement*—that of complete destruction—although Racine brings victory

\* *μῦθος καὶ ὁδὸς, καὶ λέξις, καὶ διάνοια, καὶ οὔσις, καὶ μελοποιία.*

† Schlegel's *Lectures on Dramatic Arts and Literature*, vol. i., p. 327.

out of his "Athalie," and Voltaire represents death and suffering as avenues to eternal life and blessedness in his "Alzire." This masterpiece of Voltaire places the author in rather a favorable light.\*

The expedient of striking out the lyrical part of the ancient tragedy, and filling up the vacancy by a crowd of interpolated intrigues, or with a rhetoric of passion in which every tragical event abounds, proved, singularly enough, of great advantage to the French tragedy. It enabled it to express national feeling and character.

One thing, however, has resulted from this, which can only be looked upon as an injury: the excellence of the play is more frequently decided by the merit or demerit of the individual speeches than by the dramatic connection and effect of the whole.

The Italian stage was very early developed. In 1260 Albertino Mussati inaugurated a better class of drama. The play was previously for the amusement of the nobility and clergy, but quickly became popular and successful. Cardinal Bibbiena wrote the first genuine Italian comedy, called "Calandria." Ariosto and Macchiavelli contributed extensively to the dramatic muse, and the "Mandragola" of the latter has been considered to be worth all comedies of Aristophanes,† a very bold assertion, truly. But then the character of the two epochs must be taken into account; and while the Greek was circumscribed by limits beyond which he dare not venture the Italian was unhampered. The English and Spanish influences were much milder, and the tastes of the people were free and natural.

\* "Ils s'en fallait de beaucoup qu'on pût lui reprocher encore d'avoir voulu mettre l'esprit philosophique en opposition à celui du christianisme; l'objet principal de la tragédie d'Alzire est au contraire de faire voir que l'un est le complément et la perfection de l'autre, et a de plus l'avantage inestimable de donner à la vérité, dans un autre ordre de choses, un fondement et une sanction quelle ne peut avoir ici bas. Le dénouement de la pièce est le triomphe de la religion; la caractère d'Alvarez est le modèle."—*Lycée, ou Cours de Littérature*. Par J. F. LA HARPE. (tome ix., p. 361.)

† *British Cyclopædia of Literature, History, etc.*, vol. i., p. 628.

We have now given a very general view of the English drama up to the time of Shakspeare, its origin, the external influences which were at work moulding it into proper forms, and the internal causes which, for nearly five hundred years, were conducing to its world-wide supremacy. It is not our intention to enter into any elaborate history of Shakspeare, since the chroniclers of the time have done him ample justice, and have restored his memory to every age as vividly as if he were but a person of yesterday.

Like other contemporary dramatists, he in all probability began his career as an author by altering the works of others and adapting them to the stage. In 1689 Nash published an address to the students of the two universities, in which, undoubtedly alluding to Shakspeare, he says: "English Seneca, read by candle light, yields many good sentences, as 'blood is a beggar,' and so forth; and if you entreat him fair in a frosty morning he will afford you whole 'Hamlets,' I should say handfuls of tragical speeches." At this time Shakspeare was a shareholder in the theatre, and from the title page to "Hamlet," published in 1604, it appears that the play had been enlarged to almost twice its original size. There is no doubt, however, that many of his best plays were founded on old dramas, several illustrations of which have already been given. Eleven of his plays were printed during his lifetime. The "Merry Wives of Windsor" was written in fourteen days, so it is said, at the command of Queen Elizabeth, who wished to see Falstaff in love.

Shakspeare founded his plays, which are about thirty-seven in number, on, 1st, subjects of classical antiquity; 2d, the legendary and authentic history of modern countries; 3d, romance. In his plays founded on classical antiquity he seizes the spirit and tone of the antique world, and infuses life into the stately figures of the heroic, and brings them down to the level of humanity, making them feel, think, and act. In his comedies we see the true vein of humor running through the strata of sense. In his tragedies there is seen the whole nature

of the inner man, a profound knowledge of universal life, a keen wit, deep pathos and passion and sublimity, an imagination wonderful in its richness and fidelity, and a power of language entrancing. The unities of the ancients had no charm for him. His brain could not be burdened by artificial rules. He then threw them all aside, boldly followed nature, and if his plays appear incongruous at times, if the conclusion is too distinctive, it is because life suffers the same experiences and vicissitudes. In short, Shakspeare's great success consists in making his personages, accidentally, involuntarily, nay, in spite of themselves, express their own character, and show the inmost recesses of their hearts. His men and women do not give, like the French dramatists, a harmonized description of the passion which affects them, but, like reality, act their own feelings and their own passions. Shakspeare is not without errors. Some of his plays are irregularly constructed as to plot; there is a tendency to play on words where this peculiarity constitutes a serious defect; at times he is indelicate, and his style is sometimes stiff and obscure.

The first edition of Shakspeare was published in 1623, and at intervals of a few years new editions were issued. Rowe published his commentaries on Shakspeare in 1709, and Pope, Johnson, and others successively published editions with copious notes. To conclude, "there never was an author, ancient or modern, whose works have been so carefully illustrated and analyzed, so eloquently expounded, or so universally admired."

The second name on the list of dramatic literature is Ben Jonson, born in 1574. He founded a massive comedy, which, though enduring, was not very attractive in its materials. His tragedies are strictly classical, stiff, and unnatural. His greatest feature was in the strong delineation of character. His works consist for the most part of masques and interludes. The masque was a favorite kind of theatrical entertainment, performed in the courts of James I. and Charles I., and was a species of outgrowth of the mysteries and miracle plays. They

were generally prepared for some remarkable occasion, the birth of a prince, a royal marriage, visit, etc. At first the masques consisted of scenery and pantomime; then music, song, and dialogue were added; and when the masque had reached the zenith of its glory, in the time of James I., the first talent of the country was employed in its representation. Jonson himself composed twenty-three masques, and though other leading dramatic authors contributed in this manner to the pleasures of the court, Shakspeare has not composed one. Perhaps he saw the evil influences which were likely to affect the legitimate drama, and thus wisely abstained.

Whatever may have caused the decline of the English drama, commencing towards the close of the seventeenth century, one thing became evident: the people lost their taste for the pure and noble and national in the play. Beaumont, Fletcher, Massinger, and other powerful dramatists had lost their influence. An imperceptible cause, doubtless, was the masque. A palpable cause was the state of society. There were indelicacies in Fletcher and Massinger, in Shakspeare and Jonson, but there was never any systematic attempt to associate vice with those things which men desire most and value most. Such a systematic attempt we find in the whole dramatic literature of the generation following the return of Charles II. Macauley, in his essay on the "Comic Dramatists of the Restoration," gives a very explicit account of the several causes which led to this great impurity in the drama. "It must, indeed," he says, "be acknowledged, in justice to these writers, that they were to a great extent the creatures of their age. And if it be asked why that age encouraged immorality which no other age would have tolerated, we have no hesitation in answering that this great depravation of the national taste was the effect of the prevalence of puritanism under the commonwealth." Under the puritan reign hypocrisy of the deepest tinge was practised. Theatres were closed. Vices which had never been misdemeanors became capital felonies. The church of England went into parliament, placed the

Bible on every desk, gave names to the members as long as their faces, and decreed by solemn act of parliament that no one should be employed who did not satisfy that body of their godliness. To know whether a man was really godly was impossible, but it was easy to know whether he had a plain dress, lank hair, no starch in his linen, no gay furniture in his house; whether he talked through his nose and showed the whites of his eyes; whether he named his children Assurance, Tribulation, and Maker-shalah-hash-baz; whether he expounded hard Scriptures to his troop of dragoons and talked in a committee of ways and means about seeking the Lord. Religion became a mockery. She became odious because she pinned the people down to hollow mockeries and formal observances. But when Charles II. returned to England as king the puritan party was crushed. A counter-revolution, appalling in its results, affected politics and morals, and in London the outbreak of debauchery was terrible. The palace, the quarters of the aristocracy, and the inns of court were the most affected. The play-houses depended on them for support. The drama became conformed to its patrons. And in these plays was the essential spirit of the fashionable world during the anti-puritan reaction. Since that time the drama has been weak, and, from other circumstances which could be detailed, seems to be at a very low ebb. If we want a grand play we must go to Shakspeare and his predecessors. There is scarcely any worthy of the name following, and if one wishes to be guided by the dramatic composition of the present he will find little to reward his pains but some trashy array of ludicrous incidents, some sensational display of impossible action.

- ART. V.—1. *The Expedition for the Survey of the Rivers Euphrates and Tigris, carried on by order of the British Government, in the years 1835, 1836, and 1837*: Preceded by geographical and historical notices of the regions situated between the rivers Nile and Indus. 4 vols. By Lieut.-Col. CHESNEY, R.A., F.R.S. London. 1850.
2. *A Geographical Memoir of the Persian Empire*, accompanied by a map. By JOHN MACDONALD KINNEIR, Political Assistant to Brigadier-General Sir JOHN MALCOLM in his mission to the Court of Persia. London. 1813.
3. *Travels through Arabia and other Countries in the East*, performed by M. NIEBUHR. Translated into English by ROBERT HERON. 2 vols. London.
4. *History of Seyd Said, Sultan of Muscat*: together with an Account of the Countries and People on the Shores of the Persian Gulf, particularly of the Wahabees. By SHEIK MANSUR. Translated from the original Italian MS. London. 1819.

THE Persian gulf might more properly be named the Arabian gulf, since the greater portion of the land by which it is bounded belongs to Arabia, and all the southern sea coast of the Persian empire, from the mouths of the Euphrates nearly to those of the Indus, have been occupied by Arabs from time immemorial. The Arabs were the great navigators of the East in ancient times, and in modern they are among the best of Oriental sailors. They formed settlements upon the coast of every southern Asiatic country, and extended them from the eastern coast of Africa to the Malayan peninsula. Their settlements upon the coast of Persia do not belong to Arabia, properly so called, but they are in a measure independent of the Persian government, and the Arabic language is spoken in them. It is impossible to ascertain the period at which



these settlements were formed, but there is reason to believe that they existed before the time of the first kings of Persia.

It is a far more difficult thing to explain why the Persian gulf was in ancient times called the Erythræan or Red sea. It could scarcely be owing to ignorance of geography, which would lead people to confound it with the Red sea, properly so called, for if there was any one portion of the globe better known than another in those days it was the region embracing Persia, Mesopotamia, Arabia, Syria, and Egypt. Nor is there any geological formation on its shores or any natural development in fauna or flora which should cause it to be distinguished for a red color. The subject seems to have escaped the attention of the principal writers on Persia and Arabia, such as Kinneir, Burckhart, Fraser, Chesney, Niebuhr, Said, and others; but in any "antient" atlas this gulf will be found named the *Erythræum Mare*, the *ερυθρατὸς πόντος* of Herodotus.\*

The Persian gulf, five hundred and fifty miles in length and two hundred and twenty in its broadest part, is, in fact, a great inland sea; for at its entrance the width from the cape of the Mill to the opposite coast of Kirman is only twenty-eight miles. It has a marked resemblance to the Red sea in two points, viz.: it is a deep inlet branching off from the great Indian ocean, and (by means of the basin of the Euphrates) it nearly joins the Mediterranean.† Along its vast extent there formerly flourished many important nations of which the vestiges that can now be traced are few, always excepting the Arabs, who have remained almost unchanged since the earliest period, except in so far as the introduction of Mohammedanism has affected their habits. The Persians of modern times retain but few of the characteristics of those of the time of Cyrus, or even of the later ages of the Sassanidæ. They were once accounted the best horsemen of the East, and it has been supposed by some that Persia was the

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\* Or *ερυθρα θαλασσα*. † Chesney's *Expedition*, vol. i., p. 568.

native country of the horse. The Greeks, however, admired the Persian horses more than they did Persian horsemanship, and said that the riders were more solicitous of their ease and safety than anxious for a reputation for boldness and dexterity.\* They never equalled the Arabs or the Parthians as horsemen, and it appears most probable that Africa rather than Asia was the parent of the equine varieties. The testimony of scripture is decidedly in favor of this theory. The Chaldeans have disappeared from the districts bordering the Persian gulf, which once owned the Babylonian sway; and of the people formerly inhabiting the northern shores the ravages of Mohammedan conquerors have left but few traces.

At the present day a new interest attaches to the Persian gulf from the probability of its becoming an important highway for commerce between Europe and India. When the projected navigation of the Euphrates, and the construction of railways along its valley to connect the gulf with the Mediterranean, shall have been completed it is most probable that the entire character of the people inhabiting its shores will be changed, and that the cities of Oman, Muscat, and Gombroon will become important centres of trade. But simultaneously with these enterprises must be undertaken the suppression of piracy, which is carried on by the Wahabee Arabs, principally, a very courageous but bloodthirsty and remorseless race, of whose cruelties navigators of the gulf have long stood in dread. Of late years the vigilance of British cruisers has kept these gentry in check; but formerly they were extremely daring and numerous. They had ships carrying as many as forty guns, and from three hundred to four hundred men. In 1808 they seized the East India Company's cruiser, the *Sylph*, with the Persian secretary attached to the British mission on board, and had begun murdering the crew when the British ship of war *Nereid* came up and engaged and sunk the pirates after a short but well-contested fight. Subsequently to this the English

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\* Athenæus, *Deipnophistæ*.

ship *Minerva* was attacked by a fleet of fifty-five vessels and dhows, carrying, altogether, upward of five thousand men. After a running fight of two days she was captured, and everybody but one man was massacred; he was put on shore to tell others of the fate of the vessel.\* To punish these miscreants, the Algerines of the East, the British government sent out an expedition against them under the command of Colonel Smith and Captain Wainwright. These officers proceeded to the strongly-fortified hold of Rass, at Kymer, took it by storm, and destroyed fifty-three of the largest of the pirate ships. This success was followed up by attacks on their other strongholds, which they obstinately but fruitlessly defended. For a few years they were kept within bounds, but they gradually took to their old habits again, rendering it necessary for the British government to look after them once more, for the Persian government was quite unable to cope with them, and the sultan of Muscat was unwilling.

The inhabitants of Oman are the best of Arabian mariners,† and are found exceedingly useful in the commerce between the gulf and India. Under European influence and discipline much might be done with them, and the bringing of them into complete subjection to the requirements of civilization will probably be one of the results of the opening up of the Euphrates route. The harbor of Muscat is excellent; it consists of a small gulf, encompassed with steep rocks which protect it from winds, and the largest vessels may find shelter in it. In ancient times this part, then called *Maseha Partus*, was a great emporium of traffic between Arabia, Persia, and India, and in all subsequent ages it has possessed considerable trade. In 1508 the Portuguese made themselves masters of it, fortified it, and built churches there. They held it a hundred and fifty years, when they were driven out by the Arabs, through the treachery of one of the governor's officials. If

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\* Heude, *Voyage up the Persian Gulf in 1817*, p. 38.

† Niebuhr, *Travels through Arabia*, vol. ii., sec. xxi.

we study the history of the shores of the Persian gulf we shall find that throughout it the Arabs have been the ruling power, the Persians holding quite a secondary rank, and that on this account, if on no other, it might more properly be called the Arabian than the Persian gulf.

One peculiarity attaching to the nations on the shores of this gulf is the obscurity of their history. This same peculiarity, indeed, may be said to apply to most of the countries of the ancient world; but it does not do so to the same degree as to those we are speaking of. China, India, Egypt, Syria, Greece, and Asia Minor carry back their records to a very remote antiquity. But the history of Persia is inextricably confused; that of Arabia can scarcely be said to exist, while the records of Babylonia, Assyria, and Chaldea are subjects of dispute among the learned. We meet with only incidental mention of Susiana, Cissia, Carmania, and Gedrosia on the northern coast of the gulf, and the inhabitants of the southern coast were vaguely termed *Ichthyophagi* or fish eaters. The *Horitæ* and *Maca*, ancestors of the present inhabitants of the Arabian coast, are rarely mentioned, though their domains are marked on the ancient maps, but without definite boundaries. They, too, were probably fish eaters, a name, sometimes one of contempt, given by the ancients to various tribes on the coasts of Asia and Africa, of whom they knew but little; as, for instance, to the inhabitants of Cochin China, of Gedrosia (Beloochistan), of the mouths of the Indus, and of the coasts of western Africa.

We have alluded to the obscurity which hangs over the history of the principal nations of the Persian gulf. That of Persia is a strange mixture of fable and anachronism or confusion in chronology, which is not paralleled by that of any other nation. The fabulous or traditional portion of it is collected in the *Dabistan*, a volume said to have been compiled from works of the ancient *Ghebers* or fire worshippers; these contained antediluvian traditions, and gave a long series of monarchs and prophets who preceded Zoroaster. Long before

the advent of the latter the Persians venerated a prophet called Mahabad, who invented ornaments and weapons, built cities and palaces, and introduced commerce and the arts. He had thirteen successors of his own family who were monarchs and high priests of the country; the last of them abdicated and retired to a life of solitary devotion. The empire then became a scene of anarchy, until a great sage named Iy-affram assumed the government. He founded the Iy-anian dynasty, the last of whom was Iyabad, who, after a long and prosperous reign, suddenly disappeared, an occurrence by no means rare among the sovereigns of Persia; it happened to the great Cyrus and to Baharem V., one of his successors of the Sassanide dynasty. The last prince of the Iy-anian dynasty was Mahabool, in whose time the nation had become so corrupt that he abdicated. His son Yessan founded a new dynasty, which terminated in his descendant, Yessan Ajum, when, we are told, the wickedness of mankind exceeded all bounds, and God made the mutual hostility of the various tribes the means of Divine vengeance. He caused warfare to rage until the human race was nearly extinct.\*

We here approach the period when, according to scripture, the vengeance of God was manifested in the deluge. But the divergence between Persian and Hebrew tradition is the more remarkable, as they both probably emanated from the same Chaldean sources. When the waters abated from off the face of the earth the only survivors of the human race were Noah, his wife, his three sons, and their three wives. One of the grandsons of Noah, named Kaiomurs, became the ruler of Persia, according to the traditions of that country, which are evidently partly derived from the sources of the other traditions. Confusion begins here. According to Hebrew records, one of the grandsons of Ham, the son of Noah, was Cush, who became the father of "the mighty hunter" Nimrod, the lord of the land of Shinar, where were

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\* *Malcolm's History of Persia*, vol. i., chap. i.

the cities of Babel, Erech, Acead, and Calneh. We do not stop to inquire how it happened that these cities should have sprung into existence in two generations, because a more extraordinary problem is before us, viz.: how the aforesaid Kaomurs, the *grandson* of Noah, could, upon the dissolution of the empire founded by Nimrod, the *great grandson* of that patriarch, have established a kingdom at Balkh, which the Asiatics claim to be the most ancient city in the world, although their traditions speak of cities founded ages previously.

The confusion thickens when we read that in the time of Kaomurs, two generations after the flood, lived the famous Zerdoosht or Zoroaster, the founder of the Magian or Gheber religion: yet we are told that this same individual, or one bearing his name, and being also the founder of the Magian religion, lived in the time of Darius Hystaspes, *i.e.* in the fifth century before Christ. The history of Gao or Kawah, the blacksmith, who headed the revolt which expelled the tyrant Zohak, is not less uncertain. Some historians place this event (the expulsion of Zohak) in the twenty-first century before Christ, others place it in the eighth! There is an absolute blank of *one thousand years* in the history of Persia, supposed by most antiquaries to have been the period during which the Assyrians were masters of the country.\*

The epoch of the famous Semiramis is equally doubtful: Helveius placing it B.C. 2248; Synsellus, B.C. 2177; Eusebius, B.C. 1984; Usher, B.C. 1215; Herodotus, B.C. 713: a difference sufficiently remarkable to show that what passes for ancient Persian history is of very little value. The discrepancies between the Greek and the Persian historians are equally remarkable. The latter make no mention of the famous Xerxes by that name, but the Greeks had a knack of transforming foreign names into something very different, and hence the difficulty of identifying them with the originals—as Isfundiar with Xerxes, Gushtasp with Hystaspes, Daramesh with Darius,

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\* *Malcolm's History of Persia*, vol. I., p. 209.

Achash-Zwerosh with Ahasuerus, and Ardisheer Dirazdust with Artaxerxes Longimanus. The Greek historians say that Darius Hystaspes was succeeded by his son Xerxes; the Persians say he was succeeded by his son Artaxerxes Longimanus. There is a probability that the Ahasuerus (Achash-Zwerosh, or brave hero) of scripture is the same as the Isfundiar of the Persians and the Xerxes of the Greeks,\* but we are not concerned with these historical difficulties further than the illustration they afford of the obscurity and confusion which hang over the early history of Persia.

The history of Arabia is confined to such events as took place between the tribes dwelling on the frontiers of that vast peninsula and the adjacent nations. And this is all that is authentic; for though the Arabian historians have presented the world with a long list of kings and chiefs of the various tribes, together with a string of their marvellous exploits, yet it is quite evident from the character of their narratives that they chiefly drew upon their imagination for their facts. A nation dwelling in tents for the most part, and leading a nomad life, could not have a history, properly so called, but those who dwelt on the sea-coast, built cities and ships, and became merchants and pirates, colonists and conquerors. The ancient tribe called by Ptolemy,† the geographer, the *Ascitæ*, possessed in his days all the tract of country about the promontory of Lyagrus, the cape Ras al Ghat of modern times, including part of the provinces of Oman and Mahra. Indeed, they must have spread themselves much farther, if we suppose Hasee, a maritime town on the coast of the province of Hadramant, to have been so denominated by or from them. Some traces of them are, perhaps, still visible in the name Muskat or Muscat. They became enterprising traders, and their descendants followed their example.

We find the *Amanitæ* taken notice of by Ptolemy,‡ and he

\* *Malcolm's History of Persia*, vol. i., ch. vii.

† *Geographia*, lib. vi.

‡ *Ibid.*, lib. vii.

represents their chief city, Omanum, as one of the most considerable places in Arabia. There is very little doubt that the Oman spoken of by the Arabian writers, and capital of the province of the same name, the common boundary of Yemen and Bahrein, is the Omanum of Ptolemy, and that the country in which it is seated is the district of the ancient Amanitæ. The city and the district both seem also to have been anciently called Sohar; at this day the city is called Oman, and the district Sohar. The province of Oman stretches itself out three hundred miles on the coast of the Persian gulf, which is there called the sea of Oman. In the time of Ptolemy, Oman or Sohar was a famous mart; but there was also another seaport town of the same name, on the eastern boundary of Carmania, which was the great emporium on the northern coast of the gulf for the trade between India, Persia, and Arabia; it now bears the name of Schaina. The Horitæ (Oritæ or Oræ) were another race on the shores of the Persian gulf, in the province of Gedrosia, though the ancient geographers place them on the southern coast. Their territory extended two hundred miles along the shore, and it abounded in wine, corn, rice, and palm trees. Some of the ancient writers assert that the Horitæ were of Indian origin; others say that they were of a different race, and spoke another language, although they resembled the Indians in many of their customs.

It is to the region of the Persian gulf or the Indian ocean that we must refer the locality of Ophir, the place so often mentioned in scripture as proverbial for its gold, precious stones, and sandal-wood. Thither Solomon sent ships which were fitted out at Ezion-Geber on the Red sea\*; and Jehoshaphat followed his example.† These vessels sailed down the Red sea, and coasted Arabia until they reached the Persian gulf, the Erythraean sea of the ancients. But it becomes a

\* 1 Kings, ix. 25-27; x. 11-15; 1 Chron., xxix. 4; 2 Chron., viii. 18; ix. 10.

† 1 Kings, xx. 48.



question whether they traded at Oman or Muskat for the gold and jewels and spices they brought back, or whether they went on to India. The probability is that Ophir was not the name of any specific place, but a general designation for the countries on the shores of the Indian ocean which supplied the chief articles of Indian and Arabian commerce, and these could be obtained at Oman and Muscat, as well as at the ports on the coast of India. This view is, in the main, confirmed by Col. Chesney,\* who, however, does not wholly condemn the theory that Ophir was the east coast of Africa, which, in the neighborhood of the Mozambique channel, produces gold, silver, ivory, apes, peacocks, parrots, and other objects of merchandise.

The gold of Ophir was known in the time of Job,† but was probably brought to Judea chiefly, or perhaps entirely, by land. Anyhow, the place whence it was brought must be sought for beyond the limits of Arabia. It was also imported into Judea in the time of David, which is an additional proof that the country or countries which produced it must have been known before communication was opened by ships, and, therefore, the destination of these ships must be sought in the prolongation of the existing caravan lines. Solomon built Tadmor in the wilderness, near the ore citie sin Hamoth, in order to facilitate intercourse with the East, or that portion of the world which was generally known under the name of Ophir. And if this be so the African theory falls to the ground. The line of the caravans which would pass through Tadmor, on their way to Jerusalem, would obviously derive its origin either from the mouths of the Euphrates on the Persian gulf, or from the far east through Persia—a proof that the merchandise of India and Ceylon found its way through this course into Europe is found in the fact‡ that the Cingalese and Indian sweet-wood, cinnamon, pepper, fine linen, muslin, and

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\* *Expedition*, vol. ii., p. 123.

† Job, xx. 24.

‡ *Hearen's Asiatic Researches*, vol. ii., p. 421.

cotton have each a Greek name which corresponds with the original Sanscrit.

It is expressly stated by Josephus\* that, in order to fetch gold, the shipping of Hiram and Solomon proceeded to a land which of old was called Ophir, but is now the Aurea Chersonesus and belongs to India. As the ancient Egyptian name of the latter country was Sophir,† which is nearly that used in the Septuagint, it is not improbable that the peninsula of Malacca and the adjoining tracts may represent the Ophir of Job, David, and Solomon. The name itself is still preserved, being given to Gounang-passaman, one of the culminating points of the great chain in the Island of Sumatra, a lofty mountain rising to the height of 13,842 feet.‡ The Phœnician sailors sent out by Hiram and Solomon from Ezion-Geber to Ophir, being, it is supposed, unacquainted with the mariner's compass, must have achieved their voyage by coasting the shores of Arabia, the straits of Ormus, the coasts of India, from the Indus to Cape Comorin, thence to the mouths of the Ganges, the shores of Birmah, Pegu, and Malacca, to Sumatra. Col. Chesney estimates that the distance thus traversed amounted to nearly 8,000 miles, and occupied, going and returning, nearly three years;§ but this seems to be a high estimate, and assumes that the ships made no more than twenty-five miles a day.

In the time of Nebuchadnezzar there was trade with China from the ports of Sur and Kilhat, in the Persian gulf,|| and that celebrated monarch facilitated communication between the East and the West by making a canal for ships between the Euphrates and the Tigris. Three hundred years after his time Alexander the Great sought to extend commerce with the East by conquering the nations lying between the Euphrates and the Indus, an undertaking in which he was

\* *Antiq.*, bk. viii., chap. vi., sec. 4.

† Michaelis, *Spiciligium Geog. Ital.*, ii. 184.

‡ Chesney's *Expedition*, vol. ii., p. 126.

§ *Ibid.*, vol. ii., p. 129.

|| Sprenger, *Arabic MS. comp.*, Masudi's *Hist. Encyc.*, p. 328.

very nearly successful, though no permanent results were effected. One of the most interesting episodes of this expedition was the navigation of the Indian ocean and the Persian gulf by Alexander's admiral, Nearchus, with which most scholars are familiar from the works of Arrian, Diodorus Siculus, Quintus Curtius, and Pliny. Nearchus sailed from Pattala on the Indus, but he proceeded very slowly, for during the six days, as his fleet approached Coreatis, on the western arm of the river, he only made nine miles. The harbor of Coreatis was not a very eligible one, for there was very heavy surf on the bar, and Nearchus had to cut a channel through the mud more than half a mile long before he could pass into the open sea.

From Carcatis he proceeded fifteen miles, to the island of Krokola, which corresponds with the island opposite to Kurrachee, a town situated on a large and safe inlet, capable of containing vessels of two hundred to three hundred tons burthen, and having considerable trade with Bombay and the coast of Malabar in corn and rice. From Kurrachee Nearchus proceeded to the island of Bibacta, where he remained twenty-four days to avoid the monsoon. Thence six miles to the island of Domas, and round Munsora point to the country of Saranga, and onward thirty miles to the harbor of Moronstobara, probably the estuary of the Bahur river. About twenty miles more brought the vessels to the mouth of the the river Arabius, which separates the country of the Arabitæ from that of the Aritæ. Along the coast of the Aritæ, or Haritee, to Pagala, Kabana, and Kokala, in all eighty-three miles, and thence to Rambæia or Alexandria, the capital of the Aritæ, where Alexander founded a colony, after having defeated the natives and their allies in a sanguinary battle. After refitting, the fleet sailed for the mouth of the river Tomerus, probably the Hingal, where the landing of the Greeks was opposed but effected in spite of the natives who occupied low huts supported by fish bones. Another stage of sixty miles brought Nearchus to Malana or Hormarah (Ras Malin), the western

limits of the Horitæ, now the Urhu tribe, and the commencement of Gedrosia, as well as the territory of the Ichthyophagi; and sixty miles further on the expedition reached Bagasira, a bay now known by the name of Arabah or Hormarah,\* inhabited by the Baloochees or Báluches, a poor but hospitable people.

The Greek admiral next reached the promontory of Arabah, and, rounding it, came to Kolta and Kalama; on the island of Karmine he was hospitably entertained. This island is now called Ashtola, and was lately a rendezvous of the Iawásimi pirates. The most striking feature among the inhabitants and places visited by Nearchus was the poverty everywhere observable. The people lived chiefly on fish, goats, dates, and melons; they had very few cattle and very little corn. They were for the most part barbarous, sometimes ferocious, sometimes hospitable. It seems clear that, whatever may have been the extent of the commerce carried on between India and Mesopotamia by way of the Persian gulf, it had but little effect in civilizing the inhabitants of the coasts. A few of the seaport towns were advanced in civilization. Thus we find that when Nearchus arrived at Mosarna he obtained a skilful Gedrosian pilot, who was in the habit of conducting vessels between that port and the coast of Carmania, with which the port of Mosarna had commercial intercourse. The Greek fleet touched at Barna, Dendrobosa, Kophanta, Kyiza, Bagia, and Talmona (now the bay of Charbar or Chubar, in which there is a walled town of the former name, subject to the Imaum of Muscat, and having an extensive trade with different part of India). Thence to Kanasis, Kanates, the country of the Træsi and Dagasiræ; thence to the limits of the country of the Ichthyophagi. According to ancient and modern writers fish, both fresh and dry, formed nearly the whole sustenance of the people as well of the cattle of this miserable country.

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\* *Chenney's Expedition*, vol. ii, p. 347.

Nearchus soon afterwards accomplished the object of his voyage thus far, viz., to enter the Persian gulf in safety. He passed Mount Bambarak, which he named the second Mount of Semiramis, and anchored opposite the Arabian promontory of Maceta (now Coomza) and the adjoining small isle of Ras Musendom, and entering the gulf by Neaptaua (now Karroon) he reached the mouth of the river Ananis.\* Thence he conducted his fleet to Harmazia, a city situated in an agreeable and fruitful country. There he received an order to land and appear before Alexander, who, with his army, had just reached that spot. Nearchus appears to have obeyed the summons unwillingly, for messengers had to be dispatched to bring him to the camp. Whatever the reason may have been, he obtained permission to preside over the fleet till it reached Lusa. Accordingly, on the 1st January, B.C. 325, he proceeded on his voyage to Ormuz and the islands of Oaracta, Pylora, and Sidodone, round the promontory of Tarsias (now Cape Certes or Rás Ierd); thence to Catœa (a barren island, now probably Kenn or Keis, at the extremity of Carmania), Chiroo, Busheab, the promontory Ochus (Rás Nabend), and the bay of Absoloos. The next stage took him to Apostani, Cogoon, and Sitakus, where the fleet refitted. Sitakus is now the well-known part of Abú Shehr or Bushire†. In the island of Oaracta before mentioned, a large and fertile one, now known by the names of Djisme, Khishme, and Brokht, was found, it is said, the tomb of Erythras, an ancient king from whom the Persian gulf was fabled to have been named the Erythræan sea; but whether he was Greek or Persian seems doubtful. Strabo calls him in one place a Persian, and in another the son of Perseus‡. The name "Erythræan sea" was in use long after the commencement of the Christian era; but it was intended to signify the Red sea, as in the Periplus§ ascribed to Arrian, but really the work of a later period, which con-

° Arrian, *Ind.*, chap. xxxiii. † Chesney's *Expedition*, vol. ii., p. 356.

‡ Strabo, *Geographia*, lib. xv.

§ Περίπλους τῆς Ἐρυθρᾶς θαλάσσης.

tains a description of the coast from Myos Hermos, on the Red sea, to the shores of India.

It would appear from the accounts we have of the expedition of Nearchus, and from the works of ancient historians and geographers, that the commerce of the Persian gulf was not in so flourishing a state as it had been in the days of Solomon and the great empires of Babylonia and Assyria. Those sea-ports which were important in those days retained a relative importance, as compared with others on the shores of the gulf, which they bore down to very recent times. Of the multitude of places visited by Nearchus scarcely any were of consequence. Those only could be called cities which now bear that appellation, viz., Talmona, now Charbar Choubar, which to-day contains 1,500 inhabitants; Harmazia, the modern Gombroon, with about 5,000 inhabitants, which was a more flourishing place when the Portuguese held it; and Sitakus, now Bushire, with its mixed population of 20,000. The unprogressive character of oriental life has been fully exemplified on the shores of the Persian gulf, and even the enterprise of the Portuguese, and, after them, the English, has failed to rouse them to any high degree of commercial activity. In all ages the sea-coast Arabs have been active pirates, seeking to reap where they had not sown, and to wrest from others the wealth they were too indolent to earn for themselves.

After refitting at Bushire, Nearchus sailed to Hierates, which was seventy-five miles to the westward and is described as being a place well inhabited, and having a canal called Heratemis in which the fleet was accommodated.\* This was probably the place called Bander Reicht, but there is some difficulty in identifying the spots touched at by Nearchus, owing to the difference between the ancient Greek and the modern Arabic names, and also to changes which have occurred in the places themselves. The peninsula of Mesambria is probably Sans Nas-hoon or Cape Bang. Taoce, at the mouth of the river Granis,

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\* Arrian, *Ind.*, chap. xxxix.

may be Cool Band Creek ; the haven at the mouth of the Ragomis may be one of the two Khors, a little way eastward of Rás el Tombe. The river which Arrian calls the Arosis, and which was the largest river met with by Nearchus, is doubtless the modern Tibit, and had the Persian territories on one side and those of Susiana on the other, the Susians then living under their own laws.\* It may be inferred that a separate and independent government prevailed in the low alluvial districts of Susiana, along the coasts of which Nearchus navigated with so much difficulty.†

Fifty miles beyond the Arosis he reached the mouth of a lake called Kataderbis ; this is now a mere fishing inlet called Khór Músa. Thence the fleet advanced through narrow channels for sixty miles, experiencing the greatest difficulty in keeping clear of the banks and not daring to put into any port for the crews to refresh themselves. Keeping off the shore during the night and the next day, it came to a small village in the Babylonian territories named Diridotis ; “and thus,” says Col. Chesney, “was completed one of the most daring voyages on record” ‡—a verdict with which we are not disposed to agree. It certainly cannot be compared with that of Columbus in search of a new route to India ; nor to that of the Phœnicians who made the Periplus of Africa, from Suez down the Red sea, round the Cape of Good Hope, and through the straits of Gibraltar to the mouth of the Nile ; nor to the voyage of Albuquerque Vasco da Gama, and Magelhaeus, from Portugal round the cape to India and the islands of the Pacific, and round Cape Horn. Compared with these perilous enterprises through unknown regions, the little voyage of Nearchus from the Indus to the head of the Persian gulf seems trifling. Moreover, the geography of that portion of the world was known, not very perfectly, it is true, but the gulf had been navigated centuries before Nearchus, and the productions of India, Ceylon, and the Malayan peninsula had been brought

° Arrian, *Iud.*, chap. xxxix. † *Ibid.*, chap. xli. ‡ *Expedition*, vol. ii., p. 355.  
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to the markets of Babylon, Nineveh, Palmyra, and Jerusalem. Perhaps the daring which Col. Chesney so much admires consisted in encountering hostile tribes, pirates, sunken reefs and shallow water, hunger, thirst, and disease, the risk being increased by the ignorance and unskilfulness of the Greek sailors; but, admitting all this to its fullest extent, there surely is not enough in it to justify the assertion that the voyage of Nearchus was one of the most daring on record.

In fact Col. Chesney, practically though unintentionally, refutes himself, for he says that the port at which Nearchus arrived was frequented by the Arabian merchants, who transported thither their frankincense and other spices for sale. Its distance from the mouth of the river Nallacopas to Babylon was about 330 miles; by the Euphrates it was about 354 miles. Chesney thinks that the channel westward of the island of Boobian was the passage used by the vessels passing from Gerrha to Teredon (Diridotes), supposed to be the modern Isbel Sanám, where is a gigantic mound, the site of a city supposed to have been founded by Nebuchadnezzar. It is twenty-three miles south-west of Bussorah and eighteen miles north-west of the supposed estuary opposite the island of Boobian. Nearchus, however, did not land at Teredon, for he received orders from Alexander to sail by the river Positigris, to meet the army returning from India. He accordingly passed through the lake by which the Tigris then emptied itself—a lake formed by the rivers Choaspes, Eulæus, and Tigris. Its bed may still be traced;\* it extended over the greatest part of the country lying between Isbel Sanám and Ahwáz, and its waters were discharged by the separate channels of the Euphrates. The geological and geographical changes which have taken place in these regions within historical times are remarkable. The modern river Karún has changed its bed; the old one can be traced below the site of the lake above mentioned, whose waters appear to have terminated sixty miles

\* *Ainsworth's Assyria and Babylonia*, p. 194. *Chesney's Expedition*, vol. II., p. 361.



from Ahwáz, or near the existing village of Ismaili. The Shá-pier and other rivers of this region have likewise changed their beds; and the canal which once connected the rivers Kerkhah and Karún has disappeared. The Eulæus, down which Alexander sailed, is supposed to be the modern Karún.

It is not until the era of the Arabic conquest of Persia, in the middle of the seventh century of the Christian era, that the Persian gulf comes prominently into notice again. Eight centuries elapsed between the voyage of Nearchus and that of another eminent Greek in the same region. In the year 536 Cosmas, a merchant of Alexandria, published his "Christian Topography," in which work he gave an account of his travels in Ethiopia, Arabia, Persia, India, and Ceylon.\* Thereby he acquired the name of *Indicopleustes* (navigator in India); and though his notions of the form of the earth and the movements of the heavenly bodies were absurd, yet his work is the only geographical treatise at all important which remains of this epoch. His description of the island of Ceylon and of other countries which he visited have been thought worthy of the attention of modern geographers. He has preserved certain ancient measures and passages of ancient authors which would otherwise have been lost. One hundred years after his time Mohammed and his fanatical Arabs carried their new faith into Persia. The prophet was fully alive to the advantages of commerce, and enjoined it upon his followers as a religious duty. The famous city of Bussorah, or Basrah, appears to have been built as the first Arabian emporium of trade, and Mohammed visited it when engaged in mercantile pursuits in early life. During the reign of his successor Abul Abbas, (A.D. 749), Bagdad rose to eminence as the commercial capital of Irak, and became one of the chief marts for the produce of the East. Under the Caliph Al Mutawakkel commerce and industry flourished greatly, and the manufacture of a very fine sort of cloth came into fashion. The principal factories were along

\* See Montfaucon's *Collectus nova Patrum et Scriptarum Græcorum*, vol. ii., pp. 115-345.

the shores of the Persian gulf, and they were chiefly in the hands of the Guebres or fire-worshippers.

Commerce by sea was carried on between the ports of Basrah, Obollah, and Muskat and the distant countries of Zinzibar, India, and China, by the Arabs of the tribe of Azd and by the Jews; and up to the commencement of the Abasside dynasty there was an interchange of commodities with the Celestial empire. Chinese vessels coming to Obollah, and those of the Arabs going to Canton. When the rebellion in China, in the year 877, interrupted this intercourse, the exchange took place with Ceylon. But part of the Indian trade was carried on by land. At the request of the Caliph Haroun Al Raschid, a physician was sent to him from India. This personage went by the route of the Hindu Koosh and the Oxus; but on the death of the caliph he returned to India by sea down the Persian gulf. But with all the enterprise of the Arabs they committed that great mistake, which was afterwards imitated by Philip II. in driving the Moors out of Spain, and by Louis XIV. in expelling the Huguenots from France; they expelled the Guebres or fire-worshippers (since known as Parsees) from Persia. These people were the most intelligent and valuable inhabitants of the country; but the ferocious intolerance of their Mohammedan conquerors drove them into the mountainous recesses of the Kerman coast, and into the islands of the Persian gulf, where they took refuge. Thence they were driven, after a sanguinary struggle, by the Arabs, and their strongholds were broken up. They took refuge in India, where their descendants are now the most influential merchants, while the descendants of their persecutors have sunk into effeteness. Persia has suffered from such bigoted ferocity just as much as France and Spain have.

The Jewish merchants of the middle ages, who traded between western Europe and the far East, sailed from the European ports to Aleppo; thence they travelled three days by land to the Euphrates; then they passed down that river to Obollah, and sailed from Obollah down the Persian gulf to India

and China. They also took the route of Alexandria, Kolzum, and the Red sea to India and China. There was also a northern route by way of the Caspian sea, the Oxus, and the Indus. During the sixteenth century, when the English, the Spanish, the Portuguese, and the Dutch were extending their discoveries and their commerce in all directions, there existed two lines from India to Europe through the Persian gulf. By one of these the goods were carried some way up the Euphrates, and then by land to Bir, Aleppo, and Iskunderoon (Alexandretta), where they were embarked for Greece, Italy, and France. By the other they followed the Tigris to Bagdad, and were carried by Diarbekir and Sivas to Tarabuzum, whence they were either forwarded along the southern shores of the Euxine to Constantinople, or carried by water to the Crimea, or to the estuary of the Danube, to find their way into central Europe. The Italian Nicols di Conti, in the fifteenth century, took the route across Syria to the Persian gulf.\* This was generally followed in the sixteenth. Gasparo Balbit descended the river Euphrates from Bir to Telujah, and crossed to Bagdad: he then descended by the Tigris to the Persian gulf, and proceeded to Pagu. In 1584 the Turkey or Levant Company, which had just been formed in London by Queen Elizabeth, sent envoys with merchandise by Aleppo to Bagdad, and thence down the Tigris to Ormuz and by the Persian gulf to Goa, Agra, Lahore, Bengal, and Malacca, and they returned by Ormuz, which was then a great place for trade in spices, drugs, etc., and up the Tigris to Bagdad, Bir, and Aleppo, arriving in London in 1591. Their successful voyage, and the way in which they had overcome the opposition of the Venetians, Genoese, and Portuguese, induced Queen Elizabeth to keep a fleet of boats at Bir, for the use of the merchants, and she appointed consuls in the Levant; and by these means the commodities of Greece, Syria, Egypt, Persia, and India were

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\* *Ray's Collection of Travels.*

† See his narrative in *Purchas' Pilgrims*, vol. ii., p. 1728.

obtained at a much cheaper rate than when supplied by the Venetians.\*

In the year 1601 the English East India Company was formed for carrying on trade to India by sea, and from a humble commencement this celebrated association rose to be the most wealthy and powerful commercial body the world has yet seen. As the company prospered the traffic through Syria and the Persian gulf declined. The English Turkey Company, the French Levant Company, the commerce of Venice and Genoa, almost disappeared. The decay of the commercial spirit of the East, under the tyranny of the Turkish and the Persian governments, has also greatly decreased the demand among the population of those empires for European goods. Constant wars and revolts have further contributed to the decline of commerce in the Persian gulf, and heavy imposts enacted by the native rulers have completed what desolation was possible. At one time the English East India Company had factories at Bussorah; but these were subsequently removed, and this change, together with the diminution of the supplies on the coast of Syria, caused the remaining trade to fall into the hands of native merchants whose resources were in general too limited to carry it on. The goods, therefore, passed through several hands before reaching the consumer, thus greatly enhancing the price; and then, as there was a deficiency of return products, the difference or balance had to be paid in cash.

The Suez canal has been considered one of the greatest achievements of modern engineering, and we are not disposed to refuse to its constructor any of the credit which has been given to him for his triumph over the numerous obstacles which he encountered in his great undertaking. But we are not prepared to grant to the Suez canal the enormous influence upon the traffic of the world which it is claimed it will hereafter exercise. Let any unprejudiced person consider the

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\* *Anderson's Origin of Commerce*, vol. ii., p. 238.

map of Asia, with a view to tracing what would be the natural routes for the commerce of India and China to Europe if all the obstacles arising from the barbarism of the native populations and the tyranny of Mohammedan governments were removed, and he will hardly fail to perceive that, as far as India is concerned, the line would be from Bombay, across the Arabian sea, up the gulf of Oman and the Persian gulf, and the valley of the Euphrates, thence by rail to Alexandretta or to the sea of Marmora, or Smyrna. It is almost a straight line, unencumbered with any such difficulties as those which attended the construction of the Suez canal. The Red sea is full of reefs and sunken rocks; there is no more dangerous navigation in the world. Moreover, its shores are comparatively unproductive; nor are they ever likely to yield much more than they do now, owing to their rocky and stony nature. Coffee, gums, dates, and other fruit of the Hedjaz and Yeman will always be the staple commodities of the Red sea trade. The cotton of Nubia and the products of Abyssinia will find their way into Egypt, and thence to Europe by the Nile and Alexandria, rather than by the Red sea.

Were the Turkish empire in energetic and intelligent hands the resources of Asia Minor alone would be developed to an extent which would amply repay any outlay on restoring the ancient line of traffic along the Euphrates and the Tigris. Then, as regards the trade of China and central Asia, northern India and Thibet, it would not in any way come near the Suez canal—the idea is preposterous—nor would any large portion of it pass along the Euphrates; it would take the line of the Amoo to the sea of Aral and the Caspian to Astrakhan, and thence through southern Russia.

Are we, then, wrong in predicting for the Suez canal but a temporary importance? We have, in this estimate, not taken into account the possible development of the resources of Persia, Beloochistan, and the portion of Arabia which borders the Persian gulf, because the prospect of so desirable a consummation seems so distant. If we may venture on prophecy,

it will not be realized until both the Turkish and the Persian governments shall have been swept away and replaced by others subordinated to christian influences, mohammedanism becoming a thing of the past, or rendered comparatively powerless. When that shall come about, then indeed, the Persian gulf will assume that importance as one of the world's highways to which its geographical position entitles it.

There are, however, certain local peculiarities which require consideration, as they detract from the value of the gulf as a commercial highway. The navigation of it is dangerous and tedious, owing to the numerous shoals and reefs, especially on the Arabian coast, which can hardly be approached in any part by large vessels, without the greatest care. The coral insect is particularly active in this sea, and the coral reefs are very numerous. On the northern coast the navigation is comparatively free from danger and the shoals are not very frequent. The largest are those which surround the western part of Kishm, and render the strait which separates that island from the continent so intricate; and the Bardistan reefs, which render the coast of Persia, between  $51^{\circ}$  and  $52^{\circ}$  east longitude, inaccessible to vessels above the size of a boat. In all other places, with some few exceptions, the soundings are regular, on a muddy or sandy bottom, and vessels, in case of necessity, find safety either in some of the small bays, or under the small islands, which are numerous along the coast. The only rivers of any size that fall into the gulf are the Euphrates and the Tigris, which unite to form the Shat-el-Arab, a river which falls into the north-western extremity of the gulf, about seventy miles below Bassorah. The tides of the Persian gulf are much lower than those of the Red sea, owing, probably, partly to the influence of the great rivers Euphrates and Tigris, and partly to the shape of the gulf.

The prevailing wind during the whole year blows from the north-west, which, though it facilitates voyages *down* the gulf, is obstructive of those *up* the gulf. It is only during the months of November, December, and January that southerly

winds may certainly be expected, especially in the strait of Ormuz, where gales from the south-west and south-south-west are sometimes experienced. The currents on the outside of the strait generally follow the direction of the wind, but in the gulf there is one that sets westward along the Persian shore, which is strong enough to carry vessels twenty miles a day. The custom is still, as it has been for ages, to sail for India from the Persian gulf towards the close of the monsoon, and return after the change of these periodical winds, thus making one voyage each way during the year. This is also the case with ships sailing from the Arabian gulf and the adjoining coasts of Africa and Arabia.\* The greater part of the imports to the Persian gulf are carried up to Bagdad by a fleet of boats, varying from forty to seventy tons each, which sail on tack against the stream in about a month's time. It is obvious that all this can and will be obviated by steamers of light draught, and doubtless European engineering will remove many of the obstacles to the free navigation of this important gulf, and armed vessels will cure the Arabs—if they are to be cured—of their fondness for piracy.

Another difficulty to contend with is the heat. For five months of the year the climate of the Persian gulf is extremely hot, almost unbearable; the thermometer stands higher in those regions, probably, than in any other part of the world. This is, perhaps, mainly due to the vast sandy tracts which line the coast, with hardly a blade of grass to relieve the monotony of the view and the glare of the sand in the sun. Both ancient and modern travellers assert that during the intense heat of July, August, and September the natives pass most of their time in the water. Here, again, the ingenuity of the civilized portion of mankind may bring relief to suffering humanity, by creating a demand for ice and supplying that demand, thereby originating an extensive trade in that article, and by constructing dwellings, large and commodious, like those of Calcutta, with well

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\* *Chesney's Expedition*, vol. ii., p. 598.

shaded verandahs, and with punkahs kept in constant motion in every apartment by machinery. Moreover, the successful operations at the Suez canal have shown that it is possible to reclaim large sandy tracts by irrigation, and the time may yet come when such operations will have reclaimed much of the vast Arabian solitudes and sandy expanses in other parts of the world.

When the geographical position of the Persian gulf is considered, and especially the fact that it bathes the coast of Babylonia, there can be little doubt that it was the first sea navigated. We find from the Old Testament that the Chaldeans had ships as early as the time of Isaiah;\* and the prophet Ezekiel describes the importation from India, in ships, of merchandise in blue cloths, and brodered work, and in chests of rich apparel, bound with cords and made of cedar.† This was probably long subsequent to the first establishment of trade in those parts. When, also, it is recollected that on the coast of Persia were situated some of the most ancient nations—as the inhabitants of Susiana and those of the territory lying between Babylonia and India—it is natural to infer that a mutual intercourse must have subsisted both by land and by water between the inhabitants of those countries. We are speaking now of pre-historic times, for there is abundant testimony that during the historical period the gulf was the scene of many naval exploits. The monuments brought by Mr. Layard to England from Nineveh establish the fact of the use of vessels during the early ages of the Assyrian monarchy. The testimony of Plato,‡ about the close of the fifth or the beginning of the fourth century before the Christian era, is to the effect that the Persians were invincible by sea, owing to their numbers, power, wealth, and knowledge of navigation. At that period the Persians were masters of the Assyrian and Babylonian empires, and were in possession of the estuaries of the Euphrates, the Tigris, the Pallacopas, etc., and carried on the commerce then existing

\* Isaiah, chap. xliii., v. 14. † Ezek., chap. xxvii., v. 24. ‡ *Menecenus*.



with India, China, and Africa; and, as a trade so extensive must have been the growth of time, it is evident that its origin is of high antiquity.

From the fact of the merchants of Midian being the bearers of spices, balm, and myrrh, which are products of India, it may be inferred that they had some intercourse with that region by sea anterior to the time of Moses.\* At all events it may be inferred that the Arabs carried on the trade with Ophir in the time of Solomon. We have already seen that Nebuchadnezzar built Tredon, apparently to facilitate this object, and it was during the wars of this prince that the Israelites, whose posterity are known as the black Jews of Malabar, are supposed to have made their way to the latter territory, after having been expelled from their own country. There is reason to believe that the Arabs circumnavigated Africa; and we learn from the Greeks† that in the second century before the Christian era they had settled in parts of India.

The advantages which are presented by the opening of the navigation of the Euphrates belong to universal civilization as well as to an increase of national power. This great river flows past the habitations of upwards of 4,000,000 of human beings, amongst whom their own traditions have transmitted the sense of what a revolution may be effected by the introduction of a religion of humility, charity, and forbearance instead of one of conquest and tyranny. The intellectual powers of the descendants from the most noble stocks of the human race are not extinct in their present fallen representatives, and it would be difficult to say to what extent civilization might flourish when revived in its most antique home. The mental privileges of the Arabs, overwhelmed by moral despotism and political insecurity, are not less than those of their Assyrian, their Babylonian, or their Palmyraean ancestors.

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\* Genesis, chap. xxxvii, v. 25; chap. xliii., v. 11.

† Agatharcides, *apud Hudson*.

ART. VI.—*Yesterday, To-day, and Forever*. A poem in Twelve Books. By EDWARD HENRY BICKERSTETH, M.A. Incumbent of Christ Church, Hampstead, and Chaplain to the Bishop of Ripon. 16mo., pp. 441. New York: 1869.

THOSE who believe that the day of epics has past find themselves in positive disagreement with the Rev. E. H. Bickersteth. Very likely, for we know nothing of his opinions on the subject, he might admit that there is little epic material in modern profane history, but that there is abundance of it in our orthodox religion he is so thoroughly persuaded, and anxious to convince us, that he devotes twelve books to our enlightenment! As for epic ability, if any one presumes that it does not exist in our times, he is met by this extensive work, an argument which certainly has size if not weight. Nor is it by any means imponderable, considered at least in reference to its theological dogmas. It has, then, the qualities necessary to constitute a solid extent and weight; indeed, we are so willing to grant it the latter property that we very readily admit that it is heavy. Having said this much in favor of the work, we pause, wondering what next we can allow by way of commendation and which we should be very glad to bestow.

Dante and Milton wrote religious epics, why should not Mr. Bickersteth? It the gentleman had asked us that question before commencing this work we should have been puzzled to answer him, especially as he would probably have assumed a tone of such immovable confidence in his ability, we should not have ventured to hint that in this particular lay the difficulty. As our advice was not asked before the work was commenced, nor during its progress, we feel that we have no responsibility in the matter, and can express our opinion about it freely. The design of the poem, the writer tell us in his preface, was "laid up in his heart" for more than twenty years; as it was doubtless a very agreeable sort of furniture to

him, we heartily wish he had permitted himself still to enjoy its occupancy, and not spent the little more than two years we are informed he employed in the writing and getting it out.

Dante and Milton attempted, and the world has generally conceded that they accomplished, something new. The one makes the basis of his poem the catholic religion; the other treats it from a protestant point of view. Neither undertook a merely dogmatic scripture exegesis, like the Rev. Dr. Bickersteth. Guided in their imaginative flights by the tenets of the religion which they believed, they attempted to make that religion more comprehensible by enlarging the conceptions of its votaries and giving them definite, if purely imaginative, ideas of a future state; the chief design of these great poems was not to teach doctrine but to create forms and to depict realms of beauty. Mr. Bickersteth does not forget that he is a christian minister, and that it is his chief duty to lead people in the straight way. He has an unquestioned right to preach, but we question the wisdom of putting his sermons into verse. We have nothing to say against his theology, such discussions not being within our province, but for his poetry we are impelled frequently to repeat, while reading, the response of the latter half of the litany of the reverend gentleman's manual of devotion.

The poem gives us an account of the death of a christian minister in the bosom of his family. Here we have plenty of orthodox piety, and some common-place advice to the children. It would all be very well in a Sunday-school book, though not at all new to any well-instructed child:—

“Weep not, my children, though your father's work  
Is over, and his travelling are done.  
For I am going to our happy home,  
Jerusalem the golden, of which we  
On Sabbath-evenings have so often sung,” etc.—

(b. i., l. 208.)

We had supposed that modern religion was becoming somewhat more spiritualized than that of a past age; that

it was not judged necessary by its foremost teachers to connect it, in reference to the future, with well-defined material conditions and objects. At least we should presume that the material heavens and hell of ideal theology had been so well depicted that it was hardly necessary to go over that ground again unless something new could be offered. Mr. Bickersteth, however, treads in the footsteps of Milton, and Bunyan, and Pollock, and does not by any means increase our interest in these realms unseen. The soul, in quitting its tenement of clay, takes on another material form, which we should judge was not much superior.

"They err who tell us that the spirit unclothed,  
And from its mortal tabernacle loosed,  
Has neither lineament of countenance,  
Nor limit of ethereal mould, nor form  
Of spiritual substance."—(b. i., l. 406.)

In support of this view we are referred to the appearance of the "Eternal word" who manifested himself to men "in visible similitude defined," etc. With this argument we shall leave theologians to deal. The soul, escaped from its mortal tenement, is put in charge of its guardian angel, and receives this affectionate greeting :

"Brother, thou art by my side,  
By me thy guardian angel, who have watched  
Thy footsteps from the wicket gate of life  
And now am here to tend thy pathway home."—  
(*Ib.*, l. 463.)

We do not know that any orthodox denomination makes belief in guardian angels an essential part of its creed. We are sure their existence has been doubted by able clergymen, and should think that a superior being might be more pleasantly, if not more profitably, employed than in "watching the footsteps" of a mortal. But here again our reverend author has an advantage of us in being a christian minister, and it would not be proper for us to presume that he has not thoroughly learned his lesson. What strikes us with some surprise is

that the angels of this work, though we are informed that they are "a flame of fire," yet speak and act very like persons with more material bodies, not differing very widely from human forms.

The disembodied spirit and its guide travel about quite extensively, and behold many wonderful things. We learn all about "The Paradise of the Blessed Dead," some of which information we confess is new and passing strange. For example, they look down a "luminous ravine," and see—

"Such  
A cincture, to compare great things with small;  
Of waters and of vaporous clouds composed  
Some hold the golden ring which circulates  
Round Saturn's orb."—(b. ii., l. 31.)

We have heard before of comparing "great things with small," but the golden ring composed of waters, etc., seems quite original. The author would modestly imply that this is not merely his own index, but his phrase "some hold" is so indefinite we presume to infer that by "some" is meant only the Rev. Mr. Bickersteth. At least he does not, on the word of a christian minister, assert that one other person holds his belief, so we are permitted to doubt the fact. Paradise, as described by our author, and the celestial city are about the same as we had supposed from reading the Apocalypse. We have the walls with their precious foundation stones, their gates of pearl, and golden pavements. This shows that our author is orthodox, no doubt, as it would hardly do for him to create a new heaven. He avails himself of poetic license, however, to introduce many things which previously "eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive." We learn all about the inmates of the blessed place, and listen to some of their conversation, which is evidently intended to be highly edifying. This is said of the prophets who, we are glad to learn, are not so exclusive and aristocratic as has been supposed:

"Nor, as some have deem'd,  
 Formed they an order to themselves of saints,  
 But mingling moved, like shepherds through their flocks,  
 Amid their fellow-saints, wielding the sway  
 By them, by all, felt rather than confess'd  
 Of grateful and predominating love."—(b. ii., l. 778.)

Neither, as has been paradoxically imagined, is the kingdom of heaven a republic, as we learn from the lines which immediately follow the above :

"There is predominance in heaven, and grades  
 Of lower and superior sanctities ;  
 All are not equal there, for brotherhood  
 And freedom both abhor equality,  
 The very badge of serfdom."—(*Ib.*)

In Book III. he treats of "The Prison of the Lost." He plunges into a hell which is doubtless after his own heart, if not entirely of his own construction. He would like to give us an original hell, but cannot forget what he has learned from Milton regarding that locality. The reason for people being there, in spite of all the efforts of a merciful and almighty Deity, who created and rules everything to prevent such a calamity, is thus stated by one of the inmates :

"God would but could not save me 'gainst my will,  
 Moved, drawn, besought, persuaded, striven with,  
 But yet inviolate, or else no will,  
 And I no man—for man by birth is free."—(b. iii., l. 828.)

Book IV. treats of "The Creation of Angels and of Men." We have not space to give an account of the process, nor any description of the beings so created, though the author goes fully into particulars. Speaking of a babe he asks :

"Were not the innocent *deuts* upon its cheeks  
 A link in God's great counsels?"—(b. iv., l. 10.)

A chain composed of such links would be somewhat more insubstantial than a rope of sand. It reminds us of Tom Moore's version of the metaphors of a parliamentary orator :

"I now embark into the *feature*  
 On which this question chiefly *hinges*."

The state of the righteous is not altogether so delectable as we had previously been led to conceive it, for we are told in this book that "there are tears in heaven," and even the Deity is not, according to Mr. Bickersteth, entirely free from grief:

"And God,

With whose unalterable attributes

Grief jars not, grieved within his heart that man

Was made for disobedience to unmake."—(b. v., l. 834.)

In book VI. we have an account of "The Empire of Darkness," and of the assembly of the fallen angels, which is merely a dilution of Milton's narrative of the same event. We have a speech of Lucifer, and counsels from other leaders of the rebel host, which even in the language are a shame-faced imitation of the "Paradise Lost." There are Moloch and Beelzebub, and Mammon and Apollyon, all of whom attempt to speak in Miltonic phrase, but are unsuccessful except in matter. Satan thus begins an address:

"Thrones, virtues, principalities, and powers."—(b. iv., l. 308.)

There are some new infernal creations, or at least with new names, but they are all introduced in a Miltonic manner. Ashtaroth, we are instructed, was known in Tyre as Astarte, in Nineveh as Mylitta. The first, however, is his real, devilish name, but, like many an other malefactor, and like those of "Paradise Lost," he has a number of *aliases*. Boileau speaks of such writers as these, who,

"Mettent à chaque pas le lecteur en enfer,

N'offrent rien qu'Astaroth, Belzébuth, Lucifer."

And we would especially commend to Mr. Bickersteth the following couplet:

"De la foi d'un chrétien les mystères terribles

D'armaments égayés ne sont point susceptibles."

There is war in heaven, with the usual result. Then in book VII. we have an account of "Redemption," and in book VIII. the struggles of "The Church Militant." There is renewed war in heaven wherein:

“ Wounds were received and given  
By weapons *upon diverse anvils wrought*,  
Keen, ghastly, fiery wounds.”—(b. viii., l. 488.)

The last four books treat of “The Bridal of the Lamb,” “The Millennial Sabbath,” “The Last Judgment,” and “The Many Mansions.” The devil is overcome, and, though doomed to everlasting torment, acknowledges the justice of the sentence:

“The Lord is righteous; I have sinn’d and die :  
Lost, lost; nor could I crave it otherwise.”—  
(b. xi., l. 975.)

From which it would seem that he was more than satisfied, which our author thinks is as it should be. The other “damned spirits” also do what we should think could hardly be expected from them under the circumstances:

“ No tongue was mute, no damned spirit swelled  
That *multitudinous tide* of awful praise,  
‘Glory to God.’”—(Ib., l. 1017.)

We have made an examination of this work because we believe there are those who really imagine that the Rev. Mr. Bickersteth has succeeded in writing a religious epic. It is a melancholy commentary upon the literary taste of the times that any who claim to be intelligent could commit so absurd a mistake.

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ART. VII.—*Prospectuses, Speeches, Addresses, etc., of various kinds, European and American.* April–June, 1870.

No system of study has ever been devised by which one can acquire so large an amount of useful knowledge in a few months as by travel; nor could any course be adopted that would afford so much rational pleasure within the same period. We, therefore, hold that all who have any influence should encourage our people in their increasing, creditable disposi-



tion to visit periodically the principal countries of the Old World.

Very few even of those who cross the Atlantic themselves, and meet their countrymen and countrywomen everywhere, are aware of the large increase of American visitors to Europe exhibited by the statistics of England, France, Germany, and Italy; still fewer, perhaps, have any adequate idea of the highly beneficial influence of that increase on our civilization. It is admitted by all who are capable of judging impartially that, as a nation, we have improved in refinement, as well as general intelligence, in proportion as our intercourse with the old world has been enlarged; nor is it any reflection upon us to say that we may continue to obtain knowledge and wisdom from the same source for centuries to come.

By this we do not mean to undervalue our educational institutions, or the noble work they are doing for us. It does not derogate in the least from the value of either our schools or our colleges to admit frankly that we owe the most important improvements made in them to the pains which some of our educators have taken within the last decade to make themselves familiar with the best educational systems of Europe.

We are aware that many think it sufficient to read books of travels, without incurring the expense, or exposing themselves to the danger of crossing the Atlantic; but they are much mistaken. Nine-tenths of those books excite more prejudices than they remove. Nor could better be expected from them in view of the facts. It is needless to remind our readers how many "Travels in Europe," etc., have been written by persons who had never attempted to write on any subject before, and who secured printers and publishers for their "Travels," not because they had either talent or learning, or anything new to say, but because they had a surplus of money and vanity.

Some years ago we used to have a crop of this sort of "works" as regularly as a crop of turnips or pumpkins; but then scarcely one, even of our business men, went to Europe

for every twenty who go now to see and judge for themselves. Accordingly the most ludicrously erroneous notions were generally entertained in regard to the most enlightened countries of Europe. We have often heard honest, well-meaning, but narrow-minded clergymen of different denominations thank God in a voice of thunder, while offering up the closing prayer of the day, that their congregations were not like the "benighted," "down-trodden masses" of "despotisms," like France, Austria, Prussia, etc. The books which give this sort of information have happily diminished in a decuple ratio within the last three or four years; the improvements made in steam navigation, the educated, well-informed correspondents of our leading morning papers, and the inquiring, adventurous spirit of our people, have reduced them to their proper level, rendering them a nauseous drug to all save the most ignorant and credulous.

Although we, too, have recently been in Europe, and visited—not for the first time—its principal capitals, we have no idea of entertaining our readers with descriptions or details which they will find in any respectable guide-book or gazetteer. Had we visited some country recently discovered, the manners and customs of whose inhabitants presented striking peculiarities, it would probably have been different. As it is, we shall content ourselves with noticing, in passing, facts and scenes which, if not altogether novel in themselves, seemed to us to possess some interest, even should no useful lesson be learned from them; in other words, we shall make such comments as we should have made under similar circumstances had we been travelling in the United States—passing over such facts and scenes as any intelligent person may inform himself upon by a half an hour's reading. To this we need hardly add that we contemplate no formal account of our tour; if we did meditate any such thing, so often have the public been disappointed and imposed upon by travel writers that we could hardly expect that our readers would continue to accompany us, after discovering the fact, much as they have flattered us

in the past by their confidence in our judgment and discrimination.

We may premise, however, that our principal object is to show that, while there are many important respects in which the principal nations of Europe greatly excel us, it is not the less true that, when the thoughtful American traveller is most interested, instructed, and pleased in visiting the most favored countries, he sees many things which remind him by contrast of privileges and enjoyments peculiar to his own country. Thus many are taught to appreciate at their full value, even when most delighted with "sight seeing," advantages which, when at home, they had never regarded as such.

Although we shall pay little attention to the "unities" of time or place in our cursory remarks, but may even indulge in an occasional anachronism, yet we cannot cross the Atlantic without being reminded of the means by which we do so, and this will lead us into a digression which, on reflection, may not seem altogether useless or uninteresting, considered as an introduction. So far as we are personally concerned ourselves, we might as well be expected to forget purgatory had we been forced to sojourn in the most uncomfortable part of that region, as described by Dante, as to forget the voyage across the Atlantic; for the poet tells us that purgatory has something to do with the ocean, too, causing the *body to linger after the heart is gone*.

"Noi eravam lunghezzo il mare ancora,  
Come gente che pensa suo cammino,  
Che va col core, e col corpo dimora."\*

Nor are we by any means peculiar in that feeling. But we have no idea of blaming the steamers or their managers for this. We went and returned in two of the best Cunard steamers, namely, the *Java* and the *Russia*, though not because we regarded them as superior either to the best of the Inman steamers or to those of the General Transatlantic Company. Had we

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\* *Il Purgatorio*, canto ii., v. 10.

entertained any such opinion before sailing, experience, observation, and the general report of travellers who have alternately availed themselves of the different lines would have entirely altered it. But we had taken such pains to inform ourselves as to the relative merits of the three different lines mentioned, that we selected the Cunard steamers in preference to either of the others solely because their days of sailing happened to suit our limited time better than those of the other lines.

Nor did the unfortunate loss of the *City of Boston* alter our feeling in this respect; we should have regarded it as more reasonable—more strictly logical—to have lost confidence in a general who had conquered in a hundred battles, because he happened to lose one battle, than to have lost confidence in the experienced judgment, intelligent precaution, and vigilant solicitude of Mr. Inman as chief manager of the line which bears his name. None who reflect regard Julius Cæsar the less great as a general because he was once defeated—his finest cavalry having been put to flight by a small Celtic tribe called the Nervii. Napoleon I. justly occupies the highest rank in the history of illustrious conquerors, although so completely overwhelmed at Waterloo that he could never fight another battle, which might enable him to obliterate that stain—if such it was—from so glorious an escutcheon. Yet it is more reasonable to blame a general for losing a battle while within sight of his troops, and surrounded by his adjutants, than to blame the manager of an Atlantic steamship company for losing a ship thousands of miles beyond his reach.

This we found to be the general feeling in all parts of Europe towards Mr. Inman in regard to the *City of Boston*. All deplored the loss of the steamer; but none having any knowledge of the management of the line, save the weak-minded or unduly timid, had any serious fear that, because one Inman steamer was lost, there was danger that others would be lost. Perhaps it was different in this country at the same time; but, if so, it was because the manager was not so well-known in America as he was in Europe.

All who travel will admit that whether one line be superior to all the rest or not is not merely a matter of curiosity ; it is one in which the travelling public have a deep interest. Far be it from us to deny that the Cunard steamers are very respectable. They are well managed, and those who travel by them are in general well treated ; but it should be known that there is really no satisfactory reason why they should charge fares so much higher than those of the Inman steamers. Those who have tried both several times affirm that they should not be one penny higher ; some go further than this and maintain that, all the circumstances being considered, the Inman steamers should be preferred to the Cunard steamers, even if the fares on both were equal. The arguments which the latter adduce in support of their views run somewhat as follows : What is Mr. McIvers or Mr. Burns, of the Cunard line, that the public should have more confidence in him as a manager than in Mr. Inman, manager of the Inman line, especially as both of the former spend much more of their time at Malta, Naples, or Glasgow than at Liverpool or any other Atlantic port ; whereas the latter, on the contrary, is scarcely ever absent from his post a week at a time. To this it is added, that while Messrs. McIvers and Burns are engaged in several money-making enterprises, Mr. Inman devotes all his energies to the Inman steamers. In addition to all this the admirers of the Inman steamers insist that they possess more speed, furnish a better table and more comfortable berths than their older and more exacting rivals ; nor can we deny, from the experience we have had, although not at all dissatisfied with our treatment, that the comparison is more or less just in all its bearings.

The French line (General Transatlantic Company) is everywhere regarded as having proved a successful rival to the English lines in safety and speed, as well as in accommodation and general comfort. This is not denied by impartial, disinterested men even in England, although Englishmen of a different training are not a little annoyed to find that

hundreds of the better class of Germans, Swedes, and Danes, as well as French, who used to prefer the Cunard steamers to all others, do not now hesitate to choose the French steamers, holding that there are no finer or more ably commanded vessels afloat than the *Ville de Paris*, the *Lafayette*, and the *St. Laurent*. It is certain that no Atlantic steamers make a nearer approach to the character of "floating palaces"; and the general report of their passengers, whether Americans or Europeans, is, that on no vessels, at home or abroad, have they received more excellent treatment. Altogether independently of the abundance of wine furnished by the French steamers, without extra charge, it must be confessed that they furnish much better and more suitable "bed and board" than the Cunard steamers, which it is well known they also surpass in speed. The Cunard company are evidently quite aware of these various advantages on the part of their rivals, as may be inferred from the fact that they offer to take passengers from the Continent to Liverpool at much lower rates than those of the railroad companies.

There is, of course, nothing illegitimate in this; but we cannot say the same of certain other things which we have remarked, although the company may not be a party to the latter, but would prevent them, if possible. The reader can have his own opinion as to this when we say that we allude to the observations of those enthusiastic persons on board who would seem to have no other mission than to laud one line to the skies as the only safe and good one, and to run down every other line that pretends to rival it. We confess that these gentlemen (there were two or three of them) reminded us of the *claqueurs* at the theatres, so far as their outbursts of admiration, in and out of time, was concerned. But the *claqueurs* confine themselves to cheering—they seldom hiss or abuse those who compete with their employers. It is not so with the parties under consideration. One says, alluding to the Inman line: "I thought it would come to that; indeed, the wonder is that the City of Boston did not go down long

before. And she was no worse than several other steamers on the same line. Only compare the best of them to *this*, and see what an immense difference!" Another comes up as if he had only accidentally overheard him: "But 'tis not the steamers, after all, but the commanders. I would wager my passage money against one guinea that Captain —— would have brought over the City of Boston safe. Any of the captains of *this line* would have done so."—Here follows a long description of the wonderful training of the Cunard captains; it seems they are scarcely out of their cradles when they begin to prepare for the long, rigid, and elaborate examination of McIvers & Co!

Hence it is, we are told, that the "regulations" on the Cunard steamers are so excellent. In reply to this we venture to ask, merely for the sake of information, who made the "regulation" which excludes the physician of the ship from the dining saloon? We cannot wonder if this seems incredible, for we could hardly believe ourselves that the physician is not permitted to sit with the passengers at the public table, until positively assured that such is the case. Our "appreciative" friend finds our question a little difficult. However, after pausing for a moment, he says, "Oh yes, the doctor may take *supper* in the saloon." For further information we inquire, "Do the Inman and General Transatlantic companies admit their surgeon or physician to the public table only at supper time?" This, he says, he could not tell; but it is well known that on both of these lines the physician is treated like a gentleman as any intelligent person will admit he ought to be. The captain is the great man on the Cunard steamers; we have no objection to his being lord and master; but could he not receive homage and honor enough without transferring the status of the doctor to the Dark Ages, when doctor, barber, cupper, and veterinary surgeon, etc., were all one?

Half an hour after the above colloquy some "white caps" begin to appear on the waves, and a third man comes up, or perhaps it was the first with his coat altered, for our stomach

was in much too disordered a state to admit of our scrutinizing him very closely. At all events he asks us, in a very polite manner, whether it is not pleasant when a storm is rising to know that we are in the most skilful hands, and in the best vessels in the world. "It is some consolation, certainly," we reply. "But would you have any such feeling on board a French steamer?" "I think so." "I'm sure *I* couldn't. The captain, mates, sailors, and all get excited and confused—they lose all presence of mind," etc., etc. "Do they?" we ask, in a half-assenting tone. "The French are said to be pretty cool in battle. Don't some French generals show presence of mind? And do we not find some good French engineers?" "Oh, they may do very well on land, but they are no sailors." "Then how do the *Ville de Paris* and other steamers of the French line manage to go from Brest to New York in a shorter time than these steamers take to go the much shorter distance from Liverpool to New York?" "Well, I admit that I'd rather go by the French line than the Inman line." The reader may judge for himself whether this preference arises from the fact that the Inman line more directly competes with the Cunard than the French line—that the competition of the one comes nearer home than that of the other.

According to the same gentlemen, and those at home and abroad who are actuated by similar motives, the most unsafe of all to travel on are American steamers. Hence it is they tell us, not only that we have no transatlantic line at present but that our commerce has dwindled away as it has. "How could it be otherwise?" asks one of our interlocutors, triumphantly, "since the mate considers himself as good as the captain, and the common sailor as good as either mate or captain? When a storm occurs, or any other serious difficulty arises, there is no subordination," etc., etc. Thus the Inman commanders know no better than to sink their ships when there is any danger! the French commanders get confused and frightened in similar circumstances! and the American commanders have to



get up a row with their mates or crews, or with both combined!! We need hardly remark that it is this class of persons who get up those fine "addresses" to "captain, officers, and crew" which are occasionally seen in the newspapers in the form of advertisements, under the head of "special notices," such, for example, as the following, which we cut from the *New York Herald* of June 3, omitting some names and retaining others :

"To Captain — and the officers and crew of the ship — :

MAY 23, 1870.

"We, the undersigned passengers on the voyage from London to New York, beg to tender our deep sense of gratitude and thanks for the gentlemanly bearing and impartial manner that we have been treated during the voyage, and from the display of able seamanship that we have from time to time seen demonstrated we have placed ourselves in your hands with the greatest confidence. Hoping you will receive this small mark of esteem, we remain, gentlemen, yours in gratitude, John Trengrove, William Elgmann, J. B. Loper, Joseph Levy, and sixty others," etc.

How handsome! To be treated with "gentlemanly bearing and impartial manner during the voyage" by the captain is something to be proud of, even by nearly seventy persons! but who would not be grateful for a "display of able seamanship that we have from time to time seen demonstrated?" We had thought that the "jolly tars" were "gentlemen" only on American soil; be this as it may, all we have to do with in the present case is the *modus operandi* by which some "captains, officers, and crews" are rendered "popular" and their rivals rendered "unpopular," "confused," "unsafe," "insubordinate," etc.

The worst feature of all these pretences is, that no matter what inspires them—whether they are suggested or opposed by the eulogized party—a large portion of the public, both in Europe and America, are credulous enough to accept them.

It is a pleasant change, after all, from the ocean to the lakes of Killarney. Those who care least for old Ireland are glad to get a sight of its green hills, even after so quick a voyage as one of ten days. But Queenstown, though it has the advantage of a beautiful harbor, is by no means calculated to give the stranger an adequate idea of the lavish hand with which nature has adorned both the hills and valleys of Erin. But looking around at the somewhat famous "Great Island" which divides the estuary, glancing at Forts Camden and Carlisle, and remembering how classic Father Prout, Dr. Maginn, John Banim, etc., have rendered the whole neighborhood, we are reminded of the two roads described by the Sybil to Æneas—one leading to the gorgeous and attractive palace of Pluto—the other to the gloomy shades of Tartarus:

"Hic locus est, partes ubi se via findit in ambas.  
 Dexterâ, quæ Iðtis magni sub mœnia tendit:  
 Hæc iter Elysium nobis: at læva mæorum  
 Exeret penas, et ad impia Tartara mittit."\*

It is seldom that one enjoys finer scenery anywhere, however, than that between Queenstown and the city of Cork, a distance of some ten miles by railroad and a little more by steamboat on the river Lee. The several handsome residences along the line, peeping smilingly through the trees on the slopes of the hills, without any intervening huts, make one forget for the moment that he is travelling in one of the poorest countries in Christendom. Nor is the pleasing illusion destroyed until one enters the suburbs of Cork, especially if he has just landed from New York in the middle of April, as we did, and found the trees covered with foliage, the air already perfumed with fruit blossoms and flowers, and the skylark, linnet, blackbird, and thrush rendering the woods vocal with their happy songs.

We may remark, parenthetically, that this would seem all the more incredible to travellers who pass Ireland by on account of its poverty, from the fact that when we reached the south of England nine days later there was but little foliage to be seen except that of evergreens, still less blossoms, and not much grass. What is perhaps yet stranger, when we landed in France (Boulogne) the first of May, fifteen days after we landed at Queenstown, there was a heavy snow shower, and vegetation was quite as backward as it was in England, if not more so. We think that those visiting northern Europe in the early spring would do well to bear this in mind, and visit most of the many attractive scenes of Ireland before visiting England or the Continent. Although the difference we have indicated may seem incredible, if intelligent Englishmen or Frenchmen, who have had opportunities of judging, be consulted on the subject, they will not hesitate to corroborate our testimony.

But, as already remarked, our readers must depend on other sources for descriptions, since the scenes and places of interest in the neighborhood of Cork alone would occupy more space than we can devote in this hurried glance to the whole island. We must content ourselves with mentioning the Groves of

\* *Æ.*, lib. vi., v. 540.

Blarney, Blarney Castle, the residence of the ancient royal race of the McCarthy's, Rostillan Castle, the seat of the O'Briens, marquesses Thomond, etc. It may be well to remark that there are two or three very comfortable hotels in Cork, the best of which is the Imperial. The *table d'hôte* here was one of the best we met in our whole tour; and it so happened that those who sat at it were in general the most aristocratic class, consisting of earls and countesses, lords and ladies, British officers and their wives, etc. It is but just to remark that none of them were the less sociable or agreeable on account of their titles or distinctions. Among those present were several American ladies and gentlemen, all of whom were treated with the utmost cordiality by both noblemen and British officers.

We must here indulge in another digression, mentioning as a remarkable fact that nowhere, save in Ireland, did we dine at the *table d'hôte* of a first-class hotel without finding that at least two-thirds of the guests were Americans. This was the case at the Adelphi, Liverpool; the Morley, Trafalgar Square, London; the Grand Hôtel du Louvre, Paris; Hôtel du Nord, Berlin; Hôtel Archduke Charles, Vienna. From what one hears and sees at almost any of these, he might easily fancy himself in a similar institution of New York, Boston, or Philadelphia were it not that this is one of those branches of the useful arts in which Americans greatly excel Europeans. The conversation, the voice, the accent, the costume, and, we may justly add, the beauty, vivacity, and taste of the ladies, are unmistakably American. But, although all the hotels mentioned are highly respectable, the best of them do not approach our principal hotels in the essential elements of comfort. At first view they seem much more moderate in their charges than ours, but any one wishing to live at a European hotel as well as he does at an American hotel, very soon discovers that the total of all he calls for at the former costs not only as much as he has to pay at the latter, but a good deal more. It is no exaggeration of the difference to say that such a dinner as is served

daily at the New York Hotel or the Fifth Avenue, especially the former, would cost much more in gold at a first-class London or Paris hotel, except at the *table d'hôte*, which is only for dinner. The other two meals, if near as good as those served at a first-class American hotel, would each cost twice as much as the dinner ; but if we compare our hotels on the European plan to the best European hotels, then, indeed, we must admit that, so far as prices are concerned, the former are vastly more expensive than the latter—more exorbitant in their charges. In other words, the European plan is decidedly better in Europe than it is in America, but the American plan, as exemplified in American hotels of the class we have mentioned, has no equal anywhere. This, indeed, is freely admitted even by such of the London and Paris hotel-keepers as have visited New York, Philadelphia, and Boston.

Taking the morning train from Cork to Dublin, and finding ourselves the only occupant of a luxurious coach capable of affording comfortable seats to at least a dozen persons, we begin to think that railroad travelling in Ireland must be rather dull pastime for all, save those who prefer the beauties of nature to the society of man or woman. Between Cork and Mallow the train stops half a dozen times ; at each station more or less new passengers enter the cars, but we are still alone. By the time we reach Mallow we begin to grow somewhat tired of admiring the scenery, very attractive and beautiful as it undoubtedly is, and think how much more pleasant it would be to travel in an American car, where one can at least see interesting people around him, even if he has not the pleasure of conversing with them. While thus cogitating and trying to muster sufficient resignation to last until we reach Dublin, the train stopped at Mallow, and a fine carriage drove up, containing two ladies and four children, and a whole retinue of servants. We confess we were quite curious to know what direction they would take, but had not time to suffer much from suspense when the two ladies and the four children, assisted by eight servants, male and female—all the

former being in livery—took their seats in the coach we occupied, the servants retiring to a second or third-class coach. One of the ladies proves to be a countess, the owner of several estates; she is the mother of the children, and the other lady their governess.

It may be supposed that we had now an excess of company; we admit that we thought so ourselves first, but the children were so well trained that, far from causing any annoyance, they were more entertaining than many adults who consider their education finished. They consisted of two beautiful, blue-eyed girls—one eleven, the other thirteen years old—with their golden hair falling in rich tresses on their shoulders—and two boys still younger, one dressed *à la matelot*, the other *à la militaire*. The countess very gracefully commenced a conversation by excusing the children, although none of their age could have behaved more sensibly, their only indiscretion consisting in an occasional outburst of vivacity—a vivacity, too, which they had evidently inherited from their mother, although the countess well knew how to subdue hers without being formal or unduly grave.

The countess had travelled in nearly all parts of the old world. "I should like America," she says, "very much from what I hear of it; but is there not too much equality? Then, besides, those horrible Fenians are still worse in America than they are in Ireland!" We assured her that the different classes are pretty nearly as distinct from each other in America as they are anywhere, and that the Fenians there are, in general, harmless as such—that they only frighten timid Canadians periodically. To the former remark she replied somewhat impatiently, "At all events, America has no nobility, and no country was ever conservative without an aristocracy." Her observation in regard to the Fenians was equally naïve: "It is said that your politicians spoil not only the Fenians, but all the Irish." We admitted that a large proportion are spoiled, but thought there were some exceptions. After very fully admitting this the countess proceeds to descant on the wonderful

progress that America has made especially in the useful arts. At this time we had got about half way to Dublin; the train stopped, the conductor cried out, "twenty minutes here," and in less than one minute the footman and lady's maid—somewhat like the genii in the "Arabian Nights" conjured up by Aladdin's lamp—appeared at the coach-door with a large basket containing a luncheon for the ladies and children, which the best of our hotel caterers might not blush to have furnished to order, and of which the countess, with genuine Irish hospitality, insisted on our participating. Before we have done justice to all the good things, including prairie chickens (grouse), New Jersey preserved peaches, Havana oranges, and Cheshire cheese—the ladies enhancing the flavor of each to our taste by remarks on the scenery, reminiscences of their travels, compliments to the American people, etc.—we find ourselves in the suburbs of Dublin. We should be much pleased to adorn our page with the name of so interesting and amiable a lady, especially as many of our readers would know her, but to do so without her consent, and probably give her pain, would be an unworthy return for her courtesy and hospitality.

But we must not take leave of Ireland without another word or two. It is certain that the condition of the poorer classes has considerably improved within the last nine or ten days. There is very little, if any, of that squalid poverty which it was so painful to observe and so common in former times. We who had ample opportunities of witnessing the most deplorable effects of the famine—so many scenes of misery too appalling to be forgotten—could easily observe the contrast which now presents itself in the general appearance of the peasantry. It is true, however, that the latter are by no means contented, and that they sternly deny that their condition is good, although they admit they are not so wretched as they were. They give much of the credit of this to the railroads, which they think have greatly enhanced the price of labor. But they are as anxious to go to America as ever; this is almost the only circumstance in which there seems to be

no change. We passed through nearly the whole island, from south to north, and there was scarcely a railroad depot we met at which there were not hundreds waiting to be borne to Queenstown, Liverpool, or Londonderry; the women weeping and embracing their kindred precisely as we had seen the same classes, again and again, a quarter of a century ago; nay, exactly as described by Goldsmith more than a century since:

“ When the poor exiles, every pleasure past,  
Hung around the bowers, and fondly looked their last,  
And took a long farewell, and wished in vain  
For seats like these beyond the western main,  
And shuddering still to face the distant deep,  
Returned and wept, and still returned to weep.”

The worst feature of the present condition of the country is the strong tendency on the part of the peasantry to agrarian outrages of the worst kind. Some of the scenes we witnessed, and the crimes perpetrated during our necessarily brief stay in April, convinced us that the government is scarcely to blame for even suspending the *habeas corpus* Act in the more disturbed districts; for in several parts of the country we have seen gentlemen, reputed to be indulgent and excellent landlords, with policemen on each side of them in their jaunting cars while going to or coming from the next town. Many fine farms, and even estates, are offered in vain, on lease or for sale, at unusually low rates on account of these outrages. Some beautiful specimens of the former have been pointed out to us from which tenant after tenant had been driven within the past year, either by threatening letters or actual personal violence. A considerable number of the native gentry with whom we conversed on the subject in different parts of the country assured us that, while disposed to be as indulgent and liberal as possible to their tenants, and not at all disposed to be timid, they are kept in constant dread of assassination. Many of the landlords, who in former times were most opposed to the catholic priests, now regret that their influence on those organ-

ized malefactors is gone; the leading London journals have discovered the same fact, and readily avow that they deplore it.

A very remarkable change has taken place in this respect, for we well remember when the Irish priesthood were denounced almost daily in leading journals, both Irish and English, as "surpliced ruffians," "reverend scoundrels," etc., because, while urging the people to be peaceable and to abstain from crime, they claimed their rights for them at public meetings. Brought up amongst the catholics, as we were, without belonging to them—powers to pass through dense catholic congregations on our way to the episcopal church every Sunday—we had ample opportunities of observing how unjust such charges were; and accordingly, at home\* and abroad, we have borne testimony against them. Now there are none who speak more approvingly of the priests than many of their former traducers; nor are there any more sorry that the class of people who keep the country in the disturbed state alluded to—rendering life and property so deplorably insecure—no longer take the advice of priest, bishop, monk, or nun, but set all at defiance.

This altered estimate of the Irish priesthood has had considerable influence on the church of England. Many English episcopalians who have become catholics ascribe their con-

\* We may have mentioned before in these pages, in illustration of this fact that, while editing a respectable and widely circulated paper in the north of Ireland, we made so much effort—though in very moderate language—to allay, if not remove, the prejudices of the orangemen against the catholics and their clergy—that in order to calm the indignation of the former, and save the proprietor from injury by the loss of subscribers, we had to write home to the protestant rector for our baptismal certificate! It would be a great injustice to the orangemen, however, to say that they ever evinced to us personally any ill-will. On the contrary, we had always reason to feel grateful to the only class of them with which we cared to have any relations for their friendly courtesy and hospitality. The whole difficulty has been well explained by Moore in the beautiful and touching lyric which commences as follows:

As vanquish'd Erin wept beside  
The Boyne's ill-fated river,  
She saw where Discord in the tide,  
Had cropp'd his loaded quiver  
"Lie hid," she cried, "ye venom'd darts,  
"Where mortal eye may shun you,  
"Lie hid—the stain of many hearts,  
"That bled for me, is on you."



version to the pious and exemplary conduct of those very priests, who, when they were equally pious and faithful to their trust, were styled "surpliced ruffians," etc. Even the protestant archbishop of Dublin, Dr. Trench, is more than suspected of having a leaning toward the church of Rome, as may be inferred from the fact that a large proportion of the clergy of his diocese, with many of the laity, have recently published an elaborate and somewhat indignant protest in all the Dublin newspapers against certain views of his on transubstantiation and one or two other dogmas; and with all his "Study of Words," his grace seemed to find it exceedingly difficult to remove the scruples and quiet the consciences of the protestors.

Although the new coercion Act seemed to have little effect, so far as it was put in operation in our time, it was generally expected that the Land Bill then before parliament would do much good. Intelligent, unprejudiced men of all parties and denominations admit that Mr. Gladstone is entitled to great credit for having introduced such a bill; but he has elicited the lasting gratitude of the small farmers in all parts of the country. Indeed, none seemed to entertain a different opinion, except the most heartless of the landlords and the ultra political opponents of the premier.

We may remark, in passing, that every friend of thorough scholarship should be glad of the success of Mr. Gladstone as a statesman; we certainly are glad of it ourselves, if only because it serves as an additional illustration of the views we have so often expressed in these pages as to the influence of classical studies, not only in developing the intellect, but also in storing the mind with political as well as moral wisdom—with the precepts of the wisest men of all antiquity, as tested and purified by the experience of ages. We only wish that our own rulers would occupy their leisure hours with such noble studies as those of the British premier\*; but, alas!

\* See Art. in *National Quarterly Review* for December, 1859 (No. XXXIX.), entitled "Mr. Gladstone and the Heroic Ages."

we are aware that we might as well wish our present rulers were poets like Homer and Sophocles as that they would study either, or any more profound works than Bonner's "Ledger," Boutwell's "Rhapsodies on Finance," Brown's "Easy Lessons on Spelling and Composition," the Quack Doctor Homer's "Handbook of University Medicines," Smith's "Bobbing Around," etc., etc.

None who take any interest in equine fleetness and agility should visit Ireland in the spring without making it a point to see the Kildare (Punchestown) races, which commence about the 20th of April and continue three days. For our own part, we never enjoyed a finer treat of the kind anywhere, not excepting the Derby, than the last steeple-chase races at Punchestown, although we had time to witness only the first day's proceedings. Not only did the nobility and gentry of all parts of Ireland muster there in large numbers—a considerable proportion accompanied by their wives and daughters—but also a full representation of the sporting aristocracy of England. The first effect of the anticipated sport was to fill to overflowing, not only every hotel in Dublin worthy of the name but every respectable boarding-house, so that on the night before the races there were hundreds that could not be accommodated at either.

At the race-course there was a large enclosed space furnished with elevated stands, together with an extensive pavillion, or covered stand, for the accommodation of the ladies, each commanding a full view of the whole course, which formed an ellipsis of about three miles in circumference. Some idea may be formed of the avidity with which this "charmed circle" was sought from the fact that the entrance fee to the enclosure—readily paid—was three sovereigns (about \$16), the price of a ticket for the three days being five sovereigns. This seemed exorbitant; but so excellent was the sport that none who could at all afford to pay would have lost it for three times the amount. A near view of so large a number of magnificent hunters (for all that

were to run were admitted within the enclosure), was worth a good deal by itself, not to mention the uninterrupted view of all their movements, including leaps, which would have been regarded as neck-breaking anywhere else but in Ireland. Forty-five fox hunters, tall, long, and arch-necked, lithe, graceful, and spirited—starting together for stakes of 300 sovereigns, and a silver cup worth 300 more—is a scene which can be witnessed but rarely anywhere. We had seen similar sights in former times; but so large a number of beautiful, fleet, bounding, thorough-bred animals setting off at the same moment for each race was, to us, at least, quite an exciting, delightful novelty.

As we had not been in Ireland for many years we had forgotten the importance of the Kildare races, as well as the fact that they had much improved in the meantime. We feel, therefore, that we should thank the gentleman who induced us to visit them, especially as this was not the only interesting information relative to Irish affairs, at the present day, for which we are indebted to him. In taking the mid-day train from Enniskillen to Dublin, it was our good fortune to meet Mr. G. C. Brackenridge, a retired barrister and a leading magistrate of the county Fermanagh, who proved to have the additional attraction for us of having travelled extensively in the United States, and being quite an admirer of our institutions and people, though not at all anti-English. Although we had probably never seen each other before, we readily entered into conversation. Between anecdotes of his travels in the southern and western states, which he related with genuine humor, and brief but graphic sketches of the residences and demesnes we passed on the way and their owners, Mr. Brackenridge interested us so much that, though the train was none of the fastest, we scarcely felt the time going to Dublin. Mr. Brackenridge also prepared us for the difficulty of getting a room at any of the principal hotels, on account of the races, telling us how he had engaged his room a week in advance, but kindly

offering, at the same time, to do anything in his power to secure a room for us at the same hotel. Only those who travel, and know what it is to be disappointed of comfortable accommodations, can appreciate courtesies and kindnesses like these.

The transition from the race-course of Punchestown to the Four Courts of Dublin rather does violence to some of the precepts of Aristotle and Horace, but we are obliged to be just so abrupt and precipitate in our movements. We shall, however, say nothing about the buildings as such, nor any of the other buildings which also contribute so much to adorn the Irish capital. Even our visit to classic old Trinity, from which we derived so much pleasure and instruction, we shall have to pass over with the general remark that, had we seen nothing more than the statues of Burke and Goldsmith, which, like guardian deities, stand one on each side of the main entrance, we should have considered ourselves fully rewarded for our pains, not to mention the fine busts in the library, of Boyle, Grattan, Sheridan, Swift, Berkeley, Usher, Sterne, Wellington, Castlereagh, Plunkett, Curran, Moore, etc. But it would be an injustice to the University to convey the impression that only the native genii are thus represented in its halls. Indeed, no distinction is made in this respect; our own Franklin occupies a prominent place, as well as Bacon, Locke, Shakspeare, Milton, Humboldt, Erasmus, Luther, Montaigne, Fenelon, etc., etc. To this we may add, before returning to the courts, that, so far as recitations were concerned, Trinity College was closed for the Easter recess, as we had also found the Queen's College at Cork, and other educational institutions, from our visits to which we had also expected to learn much for the benefit of those of our educators and friends of education at home who honor us with their confidence. But, thanks to the courtesy and kindness of those of the professors who happened to be still at their posts, we obtained considerable information regarding the present system of classical study, the text-books most used, the results obtained, etc.—of

which we mean to avail ourselves as soon as we have more time and space than we have at present.

Returning to the Four Courts we visit in turn the Court of Chancery, Queen's Bench, and Admiralty. There was no important case before either of the former; both were engaged in hearing ordinary motions. What interested us most were some former scenes which the presence of two or three of the judges vividly conjured up to us. We well remember having been present at a trial in the criminal court of Monaghan, Ulster, nearly a quarter of a century ago, in which the present Lord Chancellor and the Lord Chief Justice of the Queens Bench—Mr. O'Hagan (now Baron O'Hagan) and Mr. Whiteside—the former a catholic and liberal, the latter a protestant and conservative—were engaged as junior counsel. Neither was then much known, but each was beginning to attract notice by his talents—Mr. Whiteside being half a dozen years the senior of Mr. O'Hagan. The former had already become a sound lawyer; as a speaker he evinced great power of analysis; and few of his older colleagues possessed in so high a degree the faculty of convincing the jury without doing any violence either to language or justice. But for genuine, soul-stirring eloquence Mr. O'Hagan was greatly his superior, although inferior to him both in profundity and variety of knowledge as a lawyer. The trial alluded to was for a charge of wilful and corrupt perjury against several persons—the “injured parties”—those who were the object of the alleged perjury being government “approvers.” It having become known in the town and neighborhood that an eloquent, handsome young barrister was to defend the prisoners, the court-room was densely crowded, a large portion of the audience being ladies—the wives and daughters of the better class—and from the time Mr. O'Hagan entered fully in *medias res*, scarcely a dry eye was to be seen among the more impressive class, even of the men, whereas scarcely a respectable female face one looked at which was not suffused with tears.

It was a very different scene that awaited us now at the

Four Courts. We were indeed glad to see the chancellor and the chief justice and one or two of the learned colleagues of the latter who sat on his left in the Queen's Bench; but, although very courteously treated by the learned barristers, who kindly accommodated us with a seat amongst them, we felt that we were a stranger in our native country. It was no slight consolation, however, to us to remember, among many other agreeable and cherished reminiscences of our adopted country, that the last time we had visited the courts of New York the learned and esteemed Chief Judge (corresponding with an English or Irish Lord Chief Justice) of the Superior Court did us the honor not only of placing us beside himself on the bench, while trying important cases, but also conducted us to the Supreme Court, introduced us to the Presiding Judge, and politely insisted on our occupying a seat on that bench also. Whether the Irish Lord Chancellor and Lord Chief Justice would have honored us in a similar manner, had we made ourselves known to them and reminded them of the facts alluded to above, may perhaps be doubted; it is certain, at all events, that they could not have treated us more kindly, nor could we have felt more honored by any treatment their lordships could have given us. As it was, however, we did not obtrude ourselves on either more than any other looker-on.

But, without delaying much in either the Court of Chancery or that of the Queen's Bench, we were induced to pass into what is called the Court of Admiralty, where we found in progress one of the most amusing divorce trials we have ever heard. The bench was occupied by Dr. Ball, who, besides being an able and eminent jurist, represents in parliament the University of Dublin; and the counsel, both for plaintiff and defendant—to whom we listened for hours as much amused as we could have been by one of the best comedies of Sheridan, Molière, or even Shakspeare—are among the most distinguished at the Irish bar.

We wish we had room to give even an outline sketch of

the plaintiff, but we can only say that he cannot be much less than 300 lbs., if indeed he is not still heavier, while his head is one of the smallest and his forehead one of the lowest and least intellectual we have ever seen among the respectable class to which he belongs; and although so overloaded with adipose matter that he is scarcely able to walk, he cannot be much less than fifty years old. The "better-half" of whom he sought to get rid, upon the other hand, is young, tall, slender, handsome, and quite lady-like. No attempt was made by the plaintiff to impugn the lady's virtue; yet some of the points of the case were of so delicate a nature that we cannot mention them here further than to say that they refer exclusively to the gentleman, and that while they were being described by the counsel for the respondent, the ladies having withdrawn to another room, the whole audience were in roars of laughter, in which the judge, though evidently making a hard struggle to maintain his gravity, had more than once to take part. In his lucid and learned comments on the points raised by counsel on both sides, the judge quoted the decisions of several American judges in a manner that showed not only that he is well acquainted with our jurisprudence, but also that he gives our jurists more credit for learning and ability than they generally receive in other parts of the world.

We have thus occupied with Ireland alone nearly all the space we had prescribed for our remarks on the several countries we have visited, but our reason for it is this: For one American who visits Ireland fifty visit England, France, Germany, etc. Accordingly, fifty times as much is known by Americans about the latter countries as about the Emerald Isle; and our aim has always been to tell our readers rather what they do not know already than what they are familiar with.

We feel satisfied, also, that if we could induce many more to visit that unhappy, but beautiful island than are in the habit of doing so, they would not fail to thank us for it; for whether we regard its natural scenery, its climate, its really permanent

verdure, its fertility, its ancient castles, churches, and abbeys, its round towers, or the inducements which its mountains and valleys, lakes and rivers present to the lovers of field and aquatic sports, we are equally persuaded that it will be found amply worthy of a visit by all save those who wish to contemplate great wealth or modern splendor; things which, it must be admitted, are seldom the lot of countries owning a foreign sovereignty, however mild and indulgent that sovereignty may be in the exercise of its power.

For the reasons already mentioned, in passing over to England *viâ* Holyhead, we consider it needless to occupy much of our readers' time with what we see there. That the country is beautiful, finely cultivated, rich, flourishing, free, and enlightened all are aware; nor is there anything in our experience of it which would justify us in contradicting the reports even of those who admire it most. On the contrary, there are some charges made against Englishmen which we do not think are just. Thus, for example, we do not concur in the opinion that they are sullen and reserved toward strangers. It is only the uneducated, or half educated, who happen to rise in the world in no very honorable way that are so. We have met English gentlemen with and without titles everywhere,—in the cars, in the hotels, at the public institutions, and in the private circle,—and in no instance have we found them otherwise than disposed to be agreeable, willing to engage in a friendly interchange of thought, ready to make proper inquiries of strangers, but equally ready to answer inquiries frankly and courteously. In short, so well satisfied had we become on reaching Westminster that they are as hospitable and obliging as the gentlemen of any other country, that when we wished to be present at the debate on the Irish Land Bill in the House of Commons, instead of occupying our time in seeking out the American minister, or any member of the House whom we knew, we applied to the next English member we met in the hall. This happened to be Mr. Turner, one of the members for south-west Lancashire, who most



cheerfully and courteously took out his pencil at once, and gave us a note that secured us immediate admission to a seat in the gallery, which we occupied from 8½ P.M. to 2½ A.M., during which time we had the gratification of hearing all the principal parliamentary speakers of England, Ireland, and Scotland.

Nor did we see any sign of national exclusiveness or prejudice on entering the House; on the contrary, the two first statues we meet in the great hall leading to it—one on each side of the door—are those of Burke and Grattan; then follow on each side the illustrious orators and statesmen of England. For a considerable time after taking a seat in the gallery, while there is quite an animated debate, we scarcely hear a voice but that of an Irishman; nor were any other members listened to with more attention or interest, although it must be admitted that they sometimes said things that were rather trying to English ears, indulging occasionally in as fierce and trenchant denunciations of British rule in Ireland as might be expected in the columns of the *Dublin Nation* or *Irishman*. Accordingly, some young lord, or some military officer of mature age, occasionally lost his patience and his temper, and rose to reply to the disturbers, but generally only succeeded in turning the laugh of the whole house against him, though not before he felt that he had got into something like a hornet's nest.

We confess that the comments we heard on all sides of us from spectators like ourselves amused us not a little. "Now we're going to have something good—that's the member for Cork." "The Irish attorney-general is going to speak again, so I'll wait another while." "No, that's the Irish solicitor-general, but he's more humorous still." "Dr. Ball is preparing his papers to reply," whispers another, "and we shall hear a capital speech." We ask ourselves whether this can be the judge whom we had the the pleasure of seeing and listening to in the Dublin admiralty court only two days previously. We look around hurriedly, and cannot mistake

that large, oval face, broad, high forehead, and gray piercing eyes, in spite of the immense gray wig which Dr. Ball had worn on the bench, making him look at least a dozen years older than he appears now on the conservative side of the house, near his friend Mr. Disraeli. While coming to the conclusion that the member for the University of Dublin is an able debator as well as jurist,\* another whispers, but rather loudly, "There comes the member for Cork; that's my favorite," etc., etc.

During this time Mr. Gladstone was alternately glancing at some papers and chatting with the Irish attorney-general who sat at his right, but at the same time evidently having a sharp ear to what was passing, while Mr. Disraeli sat opposite to him similarly occupied. After the debate had been carried on for some hours, Mr. Gladstone slowly rose from his seat and made a speech which, though occupying only a few minutes, produced a marked effect on the whole house. This evidently made Mr. Disraeli a little fidgety; although the author of "*Lothair*" allowed two or three others to speak before him, it was pretty obvious that he did not feel comfortable until he delivered a speech of about the same length as that of the premier, but of much less effect. The difference, however, did not at all surprise us. Our readers are aware that it is no new faith for us to believe that a higher order of statesmanship, more profound wisdom, and more forcible logic can be learned from "*Studies of Homer*," etc., than from novel writing, although the latter may be more popular than the former, and more profitable in a pecuniary sense.

One other circumstance struck us while in the House of Commons as remarkable and interesting, we mean the com-

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\* It is worthy of remark that Dr. Ball prefers his academic title of Doctor (LL.D.) to that of Judge, Counsellor, or Honorable. Accordingly, he is styled simply Dr. Ball, in the official documents, the British Almanac, etc., as well as in all the newspapers, instead of "the Hon. member for the University of Dublin," "Her Majesty's Advocate-General," etc. It is true that he does not receive the less honor on this account even among the nobility; for in England, as well as in France and Germany, the aristocracy of learning and talent is fully recognized as at least equal in the social scale to any other.

parative taciturnity of the Scotch members. Even the "country members" of England, not to mention the Irish, evinced more vivacity, at least less taciturnity, than their Scottish brethren. Not that the latter seemed at all indifferent to what was passing; within a few hours no fewer than a dozen Scotch members rose to speak, but not one of them evinced the least ability as an orator. Strangely enough, all seemed shy and embarrassed, as if they were afraid of committing some blunder; they made a few brief, rather disjointed remarks, as if in a hurry to be done with them and resume their seats. We trust we need hardly say that in alluding to this fact we are not actuated by any disposition to disparage the countrymen of Scott, Campbell, Smollet, Brougham, and a host of others whom none admire more than we. But the difference we allude to was so striking that it reminded us of one of the most eloquent passages in Michelet's History of France; and when we quote a sentence or two our readers may judge for themselves whether we were not justified in thinking as we did. "Singular fate of the Celtic world!" says the historian. "Of the two great divisions, one, although the least unfortunate, is perishing, wearing away, or, at all events, *losing its language, its costume, and character*. I allude to the highlanders of Scotland and the people of Wales, Cornwall, and Brittany. Here we find the serious and moral element of the race, which seems *dying of sadness and soon to be extinguished*. The other, *filled with inexhaustibleness of life, multiplies and increases despite of everything*; it will be felt that I speak of Ireland. \* \* \* Land of the brilliant speech and lightning sword, which, in the senility of the world, still preserves the power of poetry. The English may laugh when they hear in some obscure corner of their towns some Irish widow improvising the *coronach* over the corpse of her husband, for *pleurer à l'Irlandaise* ("to weep like the Irish") is, with them, a by-word of scorn," etc.\*

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\* Michelet's *Hist. de la France*, vol. i., p. 36.

But we must take leave of England. Even the profit and pleasure we derived from visiting the British Museum, Kensington Museum, Westminster Abbey, the Tower of London, etc., etc., must remain untold for the present, but they shall not be forgotten.

Passing over to France as rapidly as Tasso's magician, we must overlook all we see until we come to Paris, although the country all the way from Boulogne to the capital is very beautiful.

It is nothing new for us to remark to our readers in these pages that among the most beautiful and most enlightened cities in the world Paris has no rival. No other city can boast such institutions, literary and scientific, as the French Academy, the Institute, the *Jardin des Plantes*, *Ecole Polytechnique*, *Ecole des Langues Orientales Vivantes*, etc., etc., not to mention its numerous palaces, its collections of paintings and sculptures, and of anatomical and geological specimens, and its libraries.

Yet no citizens are less arrogant or more respectful to those who visit them than the Parisians. Nor is this courtesy confined to any class; from the *ouvrier* in his blouse up to the emperor on his throne, all have a disposition to be as polite and agreeable as possible, especially to foreigners. It is needless to enter into details in illustration of a fact so notorious as this; for ask the poorest or the richest you meet to direct you to some street or place, and he will go any reasonable, necessary distance out of his way to do so, and then take off his hat, and make a low bow as if it was he and not you that had been favored.

Speaking of the humbler class reminds us that nowhere do they speak a larger number of dialects than in Paris, although nearly all are Frenchmen. The reason is, that all the provinces are represented at the capital; and that the poorer portion of the peasantry retain the phraseology used by their ancestors hundreds of years ago. The various *patois* are most strikingly marked among the cabmen (*cochers*). Many of our

readers may shake their heads when we say that we have heard some of these men make use of pure Greek and Latin words; still more incredible will it seem that we have heard some speak pure Irish words. But it is nevertheless true. Inquiring of those who spoke pure Greek terms we found they were from Provence, where the Greeks had colonies and founded Marseilles. These cabmen applied the term *komphos* to their vehicles, in the sense of *dainty* or *pretty*; they used *arithmeo* in the sense of *count*, *megaron* for *house*, etc., etc. We need not inform those acquainted with the language of Plato that these are genuine Greek words, although we have not time to form the Greek letters with a blunt pen. Another cabman calls his horse "*capull*"; and in praising him calls him "*brag*," (*excellent*); house he calls "*teach*," palace, "*rioghlan*," wood "*coill*," etc., etc.,

The man who used so many Greek words was, as might be supposed, entirely unconscious of the fact; but it was otherwise with the person who used the Erse terms; for, on being asked, he told us that many used that language in his country (*artir*.) First we supposed he meant the highlands of Scotland or Ireland, but he assured us that he had never been out of Brittany, or his father before him, until he started for Paris nearly a year ago.

To most readers incidents like these would seem unworthy of notice, but no ethnologists or comparative philologists would regard them in any such light. It is the latter we address—men like Michelet, Thierry, De Gobineau, etc.—when we say how much astonished we were to hear natives of Brittany use whole phrases in the Erse language, which we understood the same as we should Latin, Italian, etc., having studied the former from books the same as the latter.

Referring to Marseilles and its Grecian origin reminds us of one of the most esteemed and most agreeable in its results of all the letters of introduction we brought from the United States to France; we mean one with which we were favored to M. Camille Roussier, fiscal manager of the great French

banking company, the "*Comptoir Discompte*." As the gentleman resides at Marseilles, our time was so limited that it was impossible for us to present him our letter in person. Accordingly, we enclosed it to him from Paris, expressing our regret that we were obliged to deny ourselves that pleasure. The return mail brought us a most gratifying reply. Our chief object in alluding to it, however, is to show that if some of our public functionaries at New York are sometimes severely criticised at home, even by our leading journals, they, are esteemed and respected by men occupying the highest positions in other countries, as well as those whence they, or their ancestors, originally came to the New World. Thus, M. Roussier, who has an *entrée* into the circles of some of the proudest of the French *noblesse*, is closely allied by marriage to the present Comptroller of New York, to the spontaneous courtesy of whose son, Col. J. Townsend Connolly, we are indebted for the introduction to our Marseilles friend. If M. Roussier were merely a rich banker, we should hardly allude to the circumstance; but he is a gentleman of education and talent, and one of whose social influence we had abundant and interesting evidence without going nearer to his residence than Paris.

Although some choose to call Napoleon III. a despot, there is a class of persons who can see and converse with him much more easily than with the President of the United States; it is true that there is a much larger class who can see and converse with the President of the United States more easily than with the emperor of the French. But what are those classes? It is said that high and low are best known by the company they keep. Then those who get easiest access to the emperor are literary and scientific men, scholars, etc., while those who get easiest access to the president are millionaires, stock-jobbers, tailors, quack doctors, railroad-speculators, dry-goods shop-keepers, etc. It may be inferred from this that we have sought access to the president and been denied it. Such is not the case, however; we have never troubled his excellen-

cy either for an interview or for any office for ourselves or any one else. And still less if possible can it be pretended that we speak as a political opponent, since we advocated his election, supposing that, like Napoleon I., Charles XII., and Frederick the Great, Washington, etc., he could think and express his thoughts, as well as fight.

Some may think it singular that those who are best treated by the emperor are the worst treated by the president, and *vice versa*; but the apparent anomaly is by no means inexplicable. A fellow feeling has ever been potent among rulers as well as among the ruled. Napoleon III. is himself a scholar, a literary and scientific man, a critic, an historian; and we think we may justly add a statesman as well as a soldier. President Grant, upon the other hand, is a soldier, a captain, a general—even a conqueror on a small scale, but, we fear, *preterea nihil*.

That Napoleon prosecutes some journalists does not at all set aside the fact that he is a true friend of literature and science. No sovereign of France since the time of Louis XIV. has done more for education. Far be it from us, however, to blame our president for the contrast which he presents; but we blame the American people for not requiring that their chief magistrates should possess culture, intelligence, and some statesmanlike ability, so that their fitness might be somewhat commensurate with the enlightenment and greatness of the nation.

We have been reminded several times, both in England and France, of the high opinion entertained throughout Europe of Mr. McCulloch as a financial minister and political economist; but we have not been reminded even once, in either country, or elsewhere, that any one entertains a high opinion of his successor. For the sake of the nation, we were sorry to find the fame of Mr. Boutwell at such a low ebb. But few names are more favorably known, especially in England, than that of Admiral Porter; and by none are his merits as a naval commander more fully appreciated than by Napoleon III. It

is generally wondered at that he has not received a portfolio, especially as he is known to be a man of education and culture, as well as skill and courage as a commander. We were unwilling to say that education would be rather an obstacle in Washington at the present day, but that no doubt the time would come when it would be found useful. The Secretary of War is the only one of our present cabinet ministers of whom we heard a complimentary word in all our travels. General Knap is much better known in England than we had supposed, and all who do know him regard him as well qualified for the important office he holds. For the rest, it is idle to disguise the fact, that we were not a little pained to be told in every country we visited that, while the government of no enlightened country has treated the press with less favor than the present national government of the United States, no government has to depend so much on the press to save it from being laughed to scorn, at home as well as abroad, for its ignorance and imbecility. Every intelligent person one meets is quite aware how grateful our government ought to feel to the New York Herald, Times, and Tribune—especially the two former—for bolstering up, or explaining away, its innumerable blunders, including the violence which it is constantly doing the English language in its public documents.

All classes in France admit that the Emperor is the friend of educators of every grade and denomination, with the sole exception of the Jesuits. The famous Society he regards pretty much as we do ourselves; he says that there are some excellent men among them, but far too few. Formerly, he thinks, they had some excuse at least for their arrogance, because then they were undoubtedly a learned body, whereas, at the present day, their knowledge is exceedingly limited, although they are still very anxious to be regarded as great teachers, founders of colleges, etc. The jesuits have applied several times to the emperor for sites and charters for colleges, but he has declined to accede to their wishes. This may seem rather illiberal, but be it remembered that two-thirds even of



the catholic clergy, if not a larger proportion of them, are opposed to the jesuits, whom they regard as disturbers—much more dangerous than serviceable to the church. Only the small ultra-montane branch are in their favor, and even these are somewhat suspicious of them.

This, however, is no new feeling. More than once the French clergy rose *en masse* against the jesuits on account of their teachings, and their conduct in doing so was approved at Rome by Pope Alexander VII. There is a vague idea among protestants as well as catholics, that it is only despots who are opposed to the jesuits, but generally the reverse of this is the fact. The most despotic have employed them as their confessors and political advisers. This is true, for example, of Louis XIV., whereas the parliaments of France condemned the society again and again. It had been attacked by the best catholics long before the Bastile. So early as 1594 the jesuits were declared by parliament enemies of the state; and at different periods, subsequently, the great Richelieu forced them to disavow certain political doctrines attributed to them, and the University of France, governed chiefly by ecclesiastics, always refused to admit them within its pale. But in order to show that their most uncompromising enemies were the parliaments, while the king sought to protect them as useful emissaries, we will quote *verbatim* a brief extract. Thus, in 1762, August 6, the parliament of Paris unanimously passed a decree forbidding all subjects of the king from entering the order, which it declared "dangerous to religion and to the state":

"Inadmissible par sa nature dans tout état policé, comme contraire au droit naturel, attentatoire à toute autorité spirituelle et temporelle, et tendant à introduire, sous le voile d'un intérêt religieux, un corps politique dont l'essence est une activité continuelle pour parvenir, par toutes sortes de voies, directes ou indirectes, sourdes ou occultes, d'abord à une indépendance absolue, puis successivement à l'usurpation de toute autorité."<sup>\*</sup>

<sup>\*</sup> *Memoire à consulter sur un système religieux et politique tendant à renverser la religion, la société, et le trône.* Par M. de Montlosier. See also Linguet's *Histoire impartiale des Jesuites*, vol. ii., p. 120.

In this decree nearly all the other parliaments of the kingdom concurred, especially those of Provence, Brittany, Bordeaux, Metz, Roussillon, etc., and, accordingly, the jesuits were expelled from France as well as from every other catholic country. Whether they deserved such treatment it is not for us to determine; our readers are aware that we have always been inclined to take the best possible view of their case. We certainly have done our best to remove all prejudices entertained against them in this country, in order that they might have a full opportunity of vindicating their character. It is but justice to the American people, both protestant and catholic, to say that they have done their part, but we are sorry that we cannot give the jesuits similar credit for taking good advice and improving their ways for their own sake.

These are our reasons for thinking that Napoleon III. is not much to blame for not admiring the jesuits and their teachings. If they have any house in Paris we could learn nothing of it; had it been different, however, we should hardly have ventured to call on them, lest warned by superiors of American jesuit colleges, like Father Maguire and Father Shea, they might have bid us off somewhat as Hecate did the Trojans:

*"Procul ô procul este profani  
— totoque absistite luco."*

But, as already observed, all other orders of educators are made welcome in France, and receive friendly encouragement in the performance of their labors. Accordingly, in contrast to the Jesuits, the Christian Brothers have several houses in Paris at which they educate large numbers; in all parts of the provinces they have also seminaries and schools, which are distinguished for their excellence. In the large cities brothers are met almost at all hours of the day on their way to or from the different schools; and they are easily distinguished by their plain, black gowns—still more easily, perhaps, by their modest, unassuming demeanor, and really pious, benevolent expression of

countenance. We saw so many of the brothers in Paris, and heard them so highly spoken of, that we were glad to have an opportunity of visiting their principal house, having been favored with a letter of introduction by the excellent Provincial of the order in America. We were received in the most cordial manner by the venerable assistant superior-general, Rev. Brother Facile, who, although seventy years of age, or upwards, conducted us through the whole institution, showing us the recreation grounds, the garden, the covered walks for rainy weather, etc. We had expected much from the remarkable success and high character of the branch of the order in America, and our expectations were fully realized. So far as we can pretend to judge, however, the system of teaching at the parent establishment, highly and justly as it is praised throughout France, is nothing better, more efficient, or more fruitful in good results than that practised by the same order in America; but the reason is that, in our opinion, the latter cannot be surpassed.

It is almost superfluous to remark that there are many female seminaries and schools of high character in Paris, but we could see no reason to believe that in general they surpass the similar institutions of our own country. Nay, we think that in some important respects, which we shall point out when we have more time and space, they are inferior to them. Our male educational institutions do not, indeed, approach those in France; it must be admitted that there is as much difference between the former and the latter as there is between boys and men. But it must be remembered that in France the ladies are only expected to have certain accomplishments appropriate to their sex. This is quite as much the case now as it was when Molière wrote his "*Femmes Savantes*" to ridicule learned women. In America it is altogether different, even among those who have no faith in what is called woman's rights. Accordingly incredible though it may appear to many, the young ladies of America, educated in our principal seminaries, have a much more solid education than the young ladies of France,

educated in the corresponding institutions of France, whether catholic or protestant, religious or secular.

What will, perhaps, seem most incredible is, that the seminaries of female catholic orders in America are superior to those of the same orders in France, but it is nevertheless true. The reason of it, in connection with what we have already mentioned, is this: while in France all, or nearly all, the sisters or nuns engaged in teaching are French, in this country they represent all the enlightened nationalities of Christendom, including Germans, English, Irish, French, Italians, and Spaniards, as well as Americans. This, it will be admitted, sufficiently accounts for the difference we have indicated.

This advantage is, however, not peculiar to our religious orders. From the large number of highly educated ladies of almost every European country, who, by reverse of fortune, or the hope to better their condition, are induced to come to a new country where just such ladies are perhaps more appreciated than anywhere else, our principals of seminaries have opportunities of availing them of whatever is best in the different educational systems of Europe.

It is generally admitted all over Europe, that nowhere are the mechanic arts carried to such perfection as they are in Paris. Most of those having elegant residences, whether in England, Germany, Italy, the United States, or Russia, come to Paris for their choice furniture. A very agreeable English gentleman, well known in the United States, who has recently built a magnificent residence at Harrow, happening to be at the Hôtel du Louvre while we were there, did us the honor of inviting us to accompany him to the principal furniture establishments of Paris. Suffice it to say, without entering into any particulars, that for two sets of cabinet furniture, selected as suitable for so elegant and classic a mansion, our London friend paid £3,000, assuring us that, although that seemed a high figure, two inferior French sets would have cost him £4,000 in the British capital.

Yet there are one or two kinds of manufacture in which New York excels Paris as well as every other European capital. This we are aware seems a bold assertion; but in our opinion it is nevertheless true; thus, for example, we have seen no pleasure vehicles in Paris, London, or Vienna so beautiful as the finest New York light carriages, phaetons, etc.; and all impartial judges who have had opportunities of comparing the different styles readily agree with us in our relative estimates of them. The wheels alone of one of the most fashionable vehicles one meets in the Bois de Boulogne are heavier than the *tout ensemble* of an American carriage: yet the latter is quite as durable, if not more so than the former.

But while the Parisians readily admit that our carriages are elegant and graceful, they are apt to smile when a similar distinction is claimed for American pianos. It is true that they do not hesitate to recognize our Steinway instruments as fully equal in all essential qualities to the best of their own; but they say that this is an exceptional case—that one swallow makes no summer, etc. But the voice of the "one swallow" is to be heard at all the principal concerts in Paris, and if it does not make a summer, at least it produces an amount of melody in skilful hands which reminds the lover of music of the happiest season he ever spent.

But our crowded space reminds us that we can proceed no further; we must close without even mentioning cities as well as institutions which we have visited on our hurried tour and which have afforded us pleasure never to be forgotten. But scenes such as we have been permitted to witness, and facts such as we have taken the pains to collect, are not of the transitory kind. They will bear discussion months or years hence as well as now; and it will be a source of gratification for us to recur to them, especially if we think that in doing so we shall contribute in the least to any important reform or improvement in our institutions or habits of thought.

## NOTICES AND CRITICISMS.

## BELLES-LETTRES.

*The Iliad of Homer*, Translated into English blank verse by WILLIAM CULLEN BRYANT. Vol. 1. Boston: Fields, Osgood & Co. 1870. pp. 398.

It would seem as though the world had just waked up to a sense of the wonderful beauties of the grand old heroic poem, and would not be satisfied without having it presented to view in every variety of costume. Mr. Bryant's version has followed close upon the Earl of Derby's, and before the former has been completed another (Mr. Caldclough's) has appeared. We hope they will continue to come until some version which shall really present to the reader the force and beauty of the original shall be produced. Hitherto not one of the translations, which have appeared in English, has done this; and we consider the principal reason of it to be the unfortunate choice of metre for the foreign dress. The Homeric metre is the hexameter, and the peculiarity of it consists in the pause in the middle of the third syllable of the line, and in the "swing" (if we may use the expression) with which each line ends. For example:

Τίσι		αὐτὰρ		οὐδ'		εἰμὶ		δάκρυα		σοῖσι		βέ		λεσσιν	
1		2		3		4		5		6					
'Ὡς ἔφατ'		εὐχόμε		νος		τοῦ		δ' ἔκλυε		Φοῖβος		'Α		πᾶλλον	
'Ὡς ἄρα		φωνή		σας		ἀπέ		βη κορυ		θαίολος		"		Ἐκτωρ	

Now, no rendering of this into any other metre than the hexameter will produce the peculiar melody of it. And of all the unfortunate metres that could be chosen to try the experiment with the pentameter is the worst. There is a stiffness about it that precludes anything approaching to freedom, and, therefore, we regret that Mr. Bryant should have followed the examples of Pope, Cowper, and Lord Derby, and added one more to the list of imperfect renderings of the Greek. Pope's cannot properly be called a translation; it is a paraphrase, which, as a rule, distorts the original, and destroys more than half its beauty, of which the translator seems to have possessed no adequate idea. As for Cowper's version it may be characterized as generally ineffective and frequently feeble. Lord Derby's is better, and Mr. Bryant's, we are glad to say, is better still. It is, in general, faithful to the meaning of the poet, and, therefore, he may well be congratulated. Still, we repeat our regret that so much labor should have been employed on the pentameter metre, and we confess our surprise at the following passage in his preface:

"I did not adopt the hexameter, principally for the reason that in our language it is confessedly an imperfect form of versification, the true rhythm of which is very difficult for those whose ear is accustomed only to our ordinary metres to perceive. I found that I could not possibly render the Greek hexameters line for line, like Voss in his marvellous German version, in which he has not only done this, but generally preserved the pauses in the very part of the line in which Homer placed them. We have so many short words in English, and so few of the connective particles which are lavishly used by Homer, that often when I reached the end of the Greek line I found myself only in the middle of my line in English. This difficulty of subduing the thought—by compression or expansion of phrase—to the limits it must fill would alone have been sufficient to deter one from attempting a translation in hexameters."

This confession of inability is at least honest; but that the thing cannot be done we deny *in toto*. The English language has produced some very sweet poetry in hexameters, of which it is sufficient to cite Professor Longfellow's "Evangeline" as a proof. That metre is capable of great variety of expression, but hitherto it has not been applied to any lofty subject, except by Southey, in his "Vision of Judgment," which, it must be confessed, was a lamentable failure, and drew down an amount of ridicule upon the hexameter verse from which it has scarcely recovered even now.

By resorting to the pentameter verse Mr. Bryant has lengthened the number of lines fully one fourth, and in some instances more than that. He speaks of its flexibility, but that is an open question. It was much in vogue during the last century, and the great masters of it were Dryden and Pope, who followed in the wake of Milton, the greatest of all. But their productions are too often stiff and inflated in their style, though filled with noble thoughts and happy imagery. The most melodious specimens of the pentameter with which we are acquainted are Byron's "Corsair" and "Lara," and Moore's "Veiled Prophet of Kharassan." But conceive the "Iliad" done in that style! It would be but a repetition of Pope's monstrosity. We have said that it is possible to render the "Iliad" into English in hexameter, *line for line and pause for pause*; and as it would be but fair if Mr. Bryant were to challenge us to the proof we offer the following as a specimen. The lines we have selected, almost at random, are from the celebrated meeting and parting of Hector and Andromache in the Sixth Book:

[Ὡς ἄρα | φωνή | σας | ἀπὲ | βῆ κορυ | θαίολος | Ἑκτωρ. |  
 | Having thus | spoken a loud | the | helmet-plumed | Hector de scended  
 Λίφα | δ' ἐπεὶθ' | ἰ | καὶ | δόμοις ἐν | ναῖτα | οὔτας |  
 And | thereupon | presently | came | to the | thickly in habited | houses  
 Οὐδ' εὖρ' | Ἀνδρόνα | χην | ἄν | κωλέον | ἐν μεγά | ροισιν |  
 Nor | found he An dromache | there, | the | white-armed with in her a partments  
 Ἄλλ' ἦγε | ξυν παῖ | δι | καὶ | ἀμφὶ | πόνοις ἐν | πεπλοῖς |  
 For | she had gone | out with her | boy, | and a long with his | well-dressed at tendant |  
 Πύργῳ ἔφε | στήθει | γο | ὦ | πᾶσι τε | μύρομαι | ἠγὰρ |  
 She on the | watch-tower | stood | [and | gave way to] | weeping and | wailing  
 Ἑκτωρ δ' ὥς | οὐκ ἐν | δού | ἃ | μύμονα | τετμεν ἃ | κοῦτιν |  
 But | Hector, not | finding with in | the | beautiful | wife [of his | bosom],

Ἔστη ἐπ' αὐτὸν | δὸν ἱ | σταν, | με | τὰ δὲ δμου | ἤσαν ἔ | ειπεν |  
 Stepped at the | door as he | went | a mong the maid | servants and | spoke thus:--  
 Εἰ δ' ἄγε | μοι, δμου | αἰ, | νη | μερτα | μνθη | σασθε |  
 Tell me, ye | maids, if you | please, | re late to me | things that are | certain  
 Πῶ ἔβη | Ἀνδρομά | χη | λευ | κάλευτος | ἐκ μεγά | ρουο | :  
 Where did An | dromache | go, | the | white-arm'd when | she left her | chamber? |  
 Ἦε πη | ἐς γαλο | αν | ῆ | ενατε | ρων εὔ | πεπων |  
 Did she | go to her | sisters in | law, | or the | gaily dress'd | wives of my | brothers? |  
 Ἦ ἔς | Ἀθραι | ης | ἔξ | ωχεται | εἴθα περ | ἄλλαι |  
 Or | else to the | house of Mi | ner, va where in other | wives of the | Trojans  
 Τρωαί | εὐπλόκα | μων | δεῖ | εἴη θε | ὠν ἰάσ | κονται | :  
 Are | now striving | hard to ap | pease | the | fair-haired, im placable | goddess?

We are far from pretending that either accentuation or rendering are faultless; we simply assert that the foregoing shows that a very close approximation to the original can thus be made, line for line and pause for pause. The only words here introduced, to fill up the metre, occur in the fifth and sixth lines, and are enclosed within brackets; all the others are rendered literally. This extract consists of twelve lines in the original; in Mr. Bryant's version it occupies fifteen, and runs thus:

"So spake the plum'd Hector, and withdrew  
 And reached his pleasant palace, but found not  
 White-armed Andromache within, for she  
 Was in the tower, beside her little son  
 And well-robed nurse, and sorrowed, shedding tears.  
 And Hector, seeing that his blameless wife  
 Was not within, came forth again, and stood  
 Upon the threshold, questioning the maids.  
 'I pray you, damsels, tell me whither went  
 White-armed Andromache? Has she gone forth  
 To seek my sisters, or those stately dames  
 My brothers' wives? Or haply has she sought  
 The temple of Minerva, where are met  
 The other bright-haired matrons of the town  
 To supplicate the dreaded deity?'"

We may, perhaps, be allowed a few verbal criticisms on this rendering. The word *ευπλόκος* cannot be properly translated "stately"; the adjective "bright-haired" is applied by the poet to Minerva, and not to the Trojan women; and it is a license to translate *δομὸς εὐναϊτάντας* (which is in the plural) by "his pleasant palace" (which is in the singular). The expression "sorrowed, shedding tears" is infelicitous, and has not the force of the original "weeping and wailing." Equally infelicitous renderings may be found elsewhere, whereby the sense of the passage is enfeebled. A notable instance of this occurs in the beautiful line,

Πρὸς γ' ἀπὸ πατρὸς φη | λω | ῥομε | ναι εἰσι | κοπιᾶ | κονην |

"Till the | maid of the | quick-glancing | eye | be res | tored to the | arms of her | father,"



which is rendered by Mr. Bryant :

"till the *dark-eyed* maid  
Freely and without ransom be restored  
To her beloved father,"

which, we are sorry to say, is little better than prose.

Fault-finding is very easy and very ungracious when not resorted to with a good object. Therefore, when there is so much to commend as there is in Mr. Bryant's translation, we will abstain from what might perhaps be called hyper-criticism. Yet we would point out the fact that the attempt to compress Homer into pentameter has led Mr. Bryant, as it has other translators, to leave out a portion—and a not unimportant portion—of the text occasionally. Here is an illustration of our meaning. Mr. Bryant has it :

"And now the Achaian *judges* bear it,—they  
Who guard the laws received from Jupiter,—  
*Such is my oath*,—the time shall come when all  
The Greeks shall long to see Achilles back,  
While multitudes are perishing by the hand  
Of Hector, the man-killer; then, meanwhile,  
*Though thou lament*, shall have no power to help,  
*And thou shalt rage against thyself* to think  
That thou hast scorn'd the bravest of the Greeks."—(b. i. l. 304-312.

Fully translated, this passage should read thus : "But now the *justice-dispensing sons* of the Achaians bear it in their hands, they who also watch over the statutes from Zeus. And, *indeed, great* [i. e. *of great consequence*] *to thee shall be the oath* when the desire for Achilles shall seize the collected sons of the Achians. Then thou shalt in no wise be able, though deeply troubled, to ward off [the calamity] when many shall fall dying under the man-slaughtering Hector. Then *thou, raging, shall tear the soul within thee*, because thou didst insult the bravest of the Achaians." It will be seen from this contrast how much more forcible the original is as regards the portions in italics. "Such is my oath," in no way conveys the meaning of the text; it is, in fact, not a translation of the passage, ἡ δὲ τοῦ μέγας ἰσχυρὰ ὅρκος. If it be contended that the rhythm and poetry of the passage did not admit of its being rendered in any other way, we offer the following contradiction in hexameter :

But now the Achaian dispensers of justice  
Bear it [in state] in their hands, watching over the statutes and judgments  
Which they have received from Zeus. And this oath shall be to thee portentous  
When the desire for Achilles shall seize all the sons of th' Achaians,  
Then, in the hour when thou, though grieved, shalt be wholly unable  
To ward off [destruction] when many beneath the man-slaughtering Hector  
Falling, shall perish; then thou shalt tear the spirit within thee,  
Raging because thou dishonor'dst the bravest of all the Achaians.

There is great force in Mr. Bryant's remarks respecting the anomaly which we find in the poem respecting the cause of the war, and the fact

that it should have been carried on so long when it might have been terminated at any moment by the surrender of Helen, and, in fact, a treaty was actually entered into between Menelaus and Paris to terminate the war by a duel, but the duel came to nothing. Antenor, in a council of the Trojans, proposed that Helen should be given up, and Priam and all the Trojan chiefs agreed to it, but Paris objected, and therefore she was retained. It is inexplicable, and that is all that can be said about it, unless we adopt the theory of Herodotus\* that "it was the divine will that the Trojans should be destroyed, root and branch, in order to make it plain to mankind that the gods inflict great punishments upon great crimes." He asserts† that he was told by the Egyptian priests that Helen never was carried to Troy, for that Paris, after leaving Sparta, was driven by storms to Egypt, and the Egyptian king, Proteus, detained her until her husband should come for her, at the same time sending Paris out of the country. When the Greeks reached Troy and demanded her, the Trojans solemnly assured them that she was not in their power, but the latter were unable to convince their foes of the truth of this statement, and so the war was prosecuted to the last. The poet, however, ignores all this, and besides he lived before Herodotus. The short time occupied by the transactions of the heroes before Troy proves that Homer intended only to celebrate an episode of the war, and not to write a history of it.

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*The Iliad of Homer.* Translated into English verse. By W. G. CALDELEUGH, author of "Eastern Tales," and "The Branch and other poems." Philadelphia: J. B. Lippincott & Co. pp. 444.

On perusing this volume, the question occurred to us "why was it published?" A translation of the *Iliad* in the old-fashioned pentameter metre can no longer add anything worth reading to our literature. Pope, Cowper, Derby, and Byrant having each given us his version of the poem in that metre, there was but little likelihood that Mr. Caldeleugh could do more than they had done, and he has done no more; indeed, he has not done so much; for they, at least, adhered to correctness in their metre, and in general to the classic and proper mode of pronouncing proper names, but he has shown a wonderful spirit of independence in these respects. There is scarcely a page in which we do not meet with false quantities, defective metre, and mispronunciation. To such an extent have these defects been carried that we have been led to doubt whether

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\* Clio.

† Ibid.

the translator ever received a classical education. We will open the book promiscuously and take what comes. For instance, at page 25 will be found the following amazing lines :

"She said; and he the goddess recognized;  
In haste he ran, throwing away his cloak:  
The herald Eurybates picked it up:  
Then to king Agamemnon he went."

The second of these lines is lame; the third necessitates the pronouncing of the herald's name Euryba'tes instead of Euryb'ates which is the correct pronunciation; the fourth is not pentameter; the words "to" and "he" are both too short and cannot be made long by position; therefore the words "Then to king" form a dactyl; the syllables "Aga" in Agamemnon are both short, and, therefore, can form neither dactyl nor spondee; nothing can be made of the others in the way of scanning. Perhaps Mr. Caldeleugh intended to make a line of four syllables of it, as :

"Then to | king Aga | memnon | he went."

or four and a half, as :

Then to | king Ag | amem | non he | went.

Here is another in the anapestic style :

"Shall the Greeks flee over the briny deep?"—(p. 34.)

How shall we divide this?

Shall the | Greeks flee | over | the bri | ny deep?

It is a fitting sequel to the line :

"If Juno had not to Minerva spake." (!!)

After Juno "had spake" the Greeks might well think about fleeing over the briny deep. However, when they had heard what Minerva had to say,

"Back to the assembly the people rushed"

to hear Thersites describe Achilles as

"A much superior man in all respects."

We take a few more lines at random :

"For well we know, and all were witness,"—(p. 38.)

"Slowly retired from his Trojan foes,"—(p. 204.)

"Hector conspicuous in warlike deeds,"—(p. 308.)

"Of glorious Nestor and Megea too,"—(p. 354.)

"Thus spake the warrior and hurried off,"—(p. 277.)

"Whilst thou shalt Agamemnon behold,"—(p. 195.)

"But Agamemnon was much displeased,"—(p. 14.)

"Into the fire all your vows are cast,"—(p. 39.)

"And have with Menelaus another fight,"—(p. 67.)

"Against the Trojans Minerva spake not,"—(p. 69.)

"But warlike Diomed, loudly shouting, spake:" }—(p. 93.)

"Daughter of Jove retire from the field."

We might cite hundreds of such faulty lines, proving that the translator has not an ear for correct rhythm, and that his knowledge of constructing pentameter verse is very defective. But there is a still more serious charge to be brought against him, and that is of wilful violation of the rules for pronouncing the Homeric names. Thus, he sometimes pronounces Menelaus as a word of four syllables, but more frequently as one of three (*Menelaus*) e.g.:

- "For once with *Menelaus*, Ulysses came."—(p. 61.)
- "And on the floor brave *Menelaus* stood."—(Ibid.)
- "But should the fair-haired *Menelaus* win."—(p. 63.)
- "Then the brave *Menelaus* his foe attacked."—(p. 65.)
- "And have with *Menelaus* another fight."—(p. 67.)
- "It seems that *Menelaus* the victor is."—(p. 68.)
- "Two heavenly patrons *Menelaus* has."—(p. 69.)

The same freaks are played with Patroclus:

- "But Patroclus the Grecian chiefs aroused."—(p. 300.)
- "For his dear friend Patroclus deeply grieved."—(p. 301.)
- "Jackdaws and starlings: so Patroclus, bold knight."—(Ibid.)
- "So round Patroclus rushed the myrmidons."—(p. 280.)
- "None except Patroclus with him compared."—(p. 291.)
- "Yet still Patroclus on them boldly rushed."—(p. 288.)

Poor Sarpedon does not escape:

- "Bold comrades they of noble Sarpedon."—(p. 294.)
- "Ah! me, that Sarpedon, noblest of men!"—

in which last line the reader may accent the name as he pleases. Mr. Caldecleugh appears to be ignorant of the fact that this Trojan hero's name ought to be pronounced Sarpe'don, the *e* being long. Indeed, his ignorance of the correct pronunciation of the names of the persons and places mentioned in the Iliad is astounding, proving that he is not a Greek scholar. Thus, he frequently treats the terminal "eus" as two syllables instead of one, for instance:

- "The two commanders, sons of Atreus."—(p. 23.)
- "Oh, son of Atreus! thy tents are full of gold."—(p. 36.)

(A wonderful line for a pentameter!)

- "Next Idomeneus with his ruthless spear."—(p. 295.)
- "Nestor and Idomeneus were there."—(p. 203.)
- "The other Ajax and Idomeneus."—(p. 176.)

The description of the Grecian army and the catalogue of the ships, however, afford the most amusing examples of this defiance of the rules and indulgence in false quantities:

- "Ruling o'er those who in Hyrie dwelt." (should be Hyrie.)
- "And rocky Aulis: Schoenus also." (a faulty line.)
- And Scholos and Eteon's hilly land. (Eteon for Eteo'nos.)
- Wide Mycalessis, Thessia, and Grœa (faulty.)
- Of Thisbe famed for doves and Entresis. (En tresis for Entre'sis.)
- Of Corone, Glissa, and Platea (faulty.)—

and so on. We have An'thedon for Anth'e'don, As'ple'don for Asple'd'on, Ep'istro'phus for Epis'trophus, Iphi'tus for Iph'itus, and almost as many defective pentameters as there are lines. And in such words as Hippodamia, Laodania, Iphigenia, Mr. Caldeleugh places the accent almost invariably on the ante-penultimate instead of the penultimate, thus :

"The famous Hippodamia bore him."—(p. 50.)

a wretched line, take it how one will, but not so bad as the following :

"So Meriones and Idomeneus."—(p. 234.)

where the accent in Meriones is thrown on the first and third syllables instead of on the second. But the translation is full of those defects, and it is useless to go on citing them. A yet graver fault in the work, however, is the vulgarity of its style. Expressions are introduced which neither correspond with the original, nor should appear in a classic poem. Thus we have the word "woman" used for the beautiful virgin Chryseis, her "of the quick-glancing eye," as Homer describes her.

"Restore this *woman*, as the god commands."—(p. 17.)

"Thy garments from thy naked loins I'll cut,  
And, *giving thee a drubbing* most severe,

Will drive thee from the camp in woful plight"—(p. 37.)

"The hen that *hatched them out* made up the ninth."—(p. 38.)

"But Patroclus the foe now *headed off*."—(p. 296.)

"But this man *thinks o'er all to domineer*,

But one *he'll find who is not quite so weak*. (qr. green ?)

Because the gods have made him such a warrior,

Has he a right to *swagger* (qr. bully ?) and insult ?"—(p. 21.)

"The people died *by heaps*."—(p. 23.)

"Humpbacked he was and lame and *had a squint*."—(p. 36.)

"Then from the quiver he *the lid drew off*."—(p. 72.)

"Led him away *spitting out clotted blood*."—(p. 417.)

"Ulysses, too, fell down *upon his breast*."—(p. 418.)

"And now our fleet ye threaten to attack,

And *burn it up*, and put us all to death."—(p. 243.)

There is such a thing in poetry as being too literal and outspoken. A vulgar simile or expression will mar the beauty of an entire poem. What, then, must be the fate of a translation like that now before us, wherein we have such expressions on every page ? It really seems hardly worth while to waste any more time on such a work. It is a sort of parody on Homer, written by way of burlesque on the translations made by real scholars. The wonder is that Mr. Caldeleugh should have undertaken it, or, having achieved it, that he should publish it. But what were Messrs. J. B. Lippincott & Co. about in issuing the book ? Did they read the manuscript or did they rely on the judgment of one still more incompetent than themselves as to its merits ? There has been a sad want of discrimination somewhere. The preface is made up of a

series of remarks respecting Homer, the character of his poetry, the incidents of the Iliad, and the distinguishing qualities of its heroes, which have been repeated any number of times during the last hundred and fifty years. Not a single new reflection or original idea is suggested in it; but it concludes with one statement which is undoubtedly correct, viz., that the translator "makes no claim to the qualifications necessary for the success of such an undertaking." In that case why did he undertake it?

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*Lieder und Bilder.* Neue Dichtungen von JULIUS STURM. (Songs and Pictures, New Poems, etc.) 2 vols., 16mo. Leipzig: F. A. Brockhaus. 1870.

THE German helicon has not been dry since the days of Goethe and Schiller, or those of Heine, but it has received no important accessions. The current seems to be kept running, not by fresh showers, but rather by diluting the stream which gushed forth in such a magnificent flood in the last century. The latter-day poets of Germany give us many specimens of sweetly cadenced verse, but little original thought, and perhaps still less of poetic passion. They are echoes, though many of them feeling ones, of the great songs which are their inspiration. This seems to be the case with Meinheer Sturm, whose two thin volumes are before us.

This author knows how to write verse; he has a fine ear for the melody of rhythm; he loves nature and home, his family and friends, with a simple, child-like love, which is amiable and often charming. He has no great amount of poetic fire, but chatters like the mocking-bird, in varied strains of fields and woods and skies, in the beloved nest with its occupants. He has a pathetic, and sometimes, also, a heroic note. He has a good heart and a fair intellect. The first volume is devoted to "Songs," "In Field and Wood," "Love," "In the House," "Thought-leaves," "In the Times," and "Child-songs for my Little Ones."

Our poet does not treat of nature only in her sunshiny moods; he recognizes the fact that it rains and snows sometimes, and when it does so, or is too cold to go out, he indulges in a thoughtful reverie, or gives us stanzas like "Am Kamin" (At the Fireside):

"Wilde Stürme hör' ich brausen,  
Weisse Flocken seh' ich tanzen,  
Und das Dach vor'm Fenster draussen  
Droht mir mit krystal'nen Lanzen."—(p. 120.)

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\* "I hear the wild storm rage,  
I see the white flakes dance,  
And the roof before the window out there  
Menaces me with its crystal lances."

Within doors, our author is not so much interested in reflection or in books as in persons. We should judge that he is peculiarly excellent in the domestic virtues, and is a pleasing fireside-companion. Of home he has a true Teutonic appreciation.

"Eine Burg ist unser Haus,  
Der das wirre Treiben  
Dieser Welt und ihr Gebräus  
Stets soll ferne bleiben."—(p. 113.)

A poem on his mother's picture, which reminds us of Cowper's lines on the same topic, is so naïve and touching that we cannot forbear quoting it entire:

"Da hängt mein Mütterlein im Bild  
So ganz wie sie im Leben war,  
Der Mund so freundlich und so mild,  
Die braunen Augen hell und klar.

"Das weisse Mützchen auf dem Haupt,  
Die Faltenkranze, makellos,  
Der sammt'ne Kragen unbestäubt,  
Die Hände ruhend in dem Schoß;

"Den Kopf zur Seite halb gewandt,  
Als trät ich ihr soeben nah  
Zum Fenster, wo ihr Sessel stand:  
So sitzt sie lächelnd vor mir da.

"Und was sie denkt und was sie sinnt,  
Die ihrer Kinder nie vergisst?  
Sie freut sich, dass in Weib und Kind  
Ihr 'lieber Junge' glücklich ist?"—(p. 131.)

"Die Kranke Mutter" (the sick mother) is another sweet and tender piece. There are several such. Of the "Bilder," we are pleased with "Ein Heimathraum" (A home Apartment), "Der Staar" (The Starling), the "Idylle aus dem Vogelleben" (Idyll of Bird-life), and "Deutsche Herzen" (German Hearts), a legend of "König Konrad."

\* "There hangs my darling mother in a picture,  
Just as she was in life,  
The mouth so kindly and so mild,  
The brown eyes bright and clear.

"The little white cap upon her head,  
The spotless folded kerchief,  
Everything well cleaned and dusted,  
The hands resting in her lap;

"The head quickly half turned  
As if I had stepped forward at that moment  
To the window where her chair stood;  
So sits she smiling there before me.

"And what thinks and what feels she,  
Of her children never forgotten?  
Does it rejoice her that in wife and children  
I, her 'dear boy,' am happy?"

The stanzas entitled "Immer Heiter" (Ever Serene) embody some fine thoughts:

"Ob mein Auge sonnengleich  
Darf in Freude strahlen,  
Oder ob es thänenreich  
Zeugt von tiefen Qualen?"

"Heiter spiegeln immerdar,  
Hoch aus sel'ger Ferne,  
Sie in ihm doch hell und klar,  
Freundlich Gottes Sterne."\*—(v. II., p. 105.)

The poems "Aus dem Soldatenleben" (Soldier-life), are some of them stirring, but even here the author is constantly reminded of the joys of home, although he confesses that such thoughts are inopportune:

"Da hat nicht Einer Zeit zu fragen:  
'Wann färbt mein Blut die Erde roth?'  
Da heisst die Lösung: 'Dreißig geschlagen!  
Ich oder du! Sieg oder Tod!'"†—(p. 136.)

We are impressed, by an examination of these volumes, with a great admiration for Mr. Sturm as a man. As a poet, he is not likely to take a very high rank, but he is, nevertheless, a pleasing and creditable singer.

*The Woman Who Dared.* By EPES SARGENT. 12mo., pp. 270. Boston: Roberts Brothers. 1870.

MR. SARGENT is quite favorably known as a writer and editor. We remember to have seen his name in connection with works that we judged very creditable. If he ever had any poetical inspiration—and we do not say he may not have had—the woman question is evidently not the theme to call it forth. We doubt much if the present work will greatly for-

\* "Shall my sun-bright eye  
Gleam into the realms of joy,  
Or shall it tearfully  
Testify of profound suffering?"

"Serenely ever glitter,  
High in the blissful distance,  
Like it still bright and clear  
Sweetly the stars of God."

† "There is not now time to ask:  
'When shall my blood dye the earth red?'  
The tocsin sounds: 'Strike home!  
I or thou! Victory or death!'"



ward the woman revolution in this country, though it was obviously written with that intention. Arguments in very prosy blank verse in favor of disregarding the conventional obligations of marriage will not, we should presume, be more effective in convincing the public than the same matter set forth by women philosophers on the platform, or in the journals devoted to the attempted reform.

The narrative which Mr. Sargent employs as a vehicle to bear his treasures of social philosophy is tolerable as a story, and in itself well illustrates the principles he wishes to promulgate. We are conducted to a house somewhere on the Hudson :

"Here dwelt three beings whom the neighbors said  
Were husband, wife, and daughter; and, indeed,  
There was no sign that they were otherwise."—(p. 7.)

Notwithstanding appearances, the neighbors were deceived, and herein was the hardship of the matter. The man, Percival, relates to his daughter, Linda, a guileless damsel of sixteen or seventeen years, a sad history of an early marriage of his, wherein he had been deceived by a designing woman, whom he learned, too late, was no better than she should be :

"Before I could find steps for a divorce  
She stole a march upon me, and herself  
Took the initiative and played the victim,  
Nipping me as a culprit in the law."—(p. 30.)

It is a great pity he could not have found those steps; had he done so we understand he would have escaped being nipped, and Mr. Sargent would have been spared the task of chronicling his misfortunes. Such was his fate, however. The most deplorable result of his being nipped was, that he was not permitted to marry again, for "such was the decree." His dutiful daughter sympathizes with him :

" 'I am glad you spurned it as you did,' cried Linda,  
While her cheeks flushed, and her indignant tears  
Responded to her anger."—(p. 31.)

Perhaps she reflected that her existence had been dependent upon her father's course in these trying circumstances. He goes to England, and falls in with a Chicago broker who has been deserted by his wife, of whom he is in search. He wants a nurse for his new acquaintance who has been injured, and finds an advertisement in the Times, which he decides to answer :

"———So  
I wrote and told 681 to call  
Upon me at a certain hour."—(p. 36.)

Linda's future mother is the person who was thus providentially met. She had experienced a great deal of trouble with her parents, who wanted her to get married. Both the men fell in love with her, and the result is a great deal of conversation upon the subject of marriage and divorce generally. She remarks, in reference to a former offer :

" 'Tis said the woman always is to blame  
If a man ventures to commit himself  
Into a proposal unacceptable."—(p. 53.)

We will let the following bit of women's rights philosophy speak for itself, confident that nothing we could say would add a point to it :

" The time is on its way, I hope,  
When from her thralldom woman will come forth,  
And in her own hands take her own redress ;  
When laws disabling her shall not be made  
Under the cowardly, untested plea  
That man is better qualified than woman  
To estimate her needs and do her justice."—(p. 65.)

The Chicago broker, Kenrick, does not succeed in getting a second wife, but Percival does, probably because of his more persuasive reasoning powers, of which here is an example :

" Into what false, false ways  
We plunge, because we do not care to *think* ;  
We shudder at Chinese morality  
When it allows a parent to destroy  
Superfluous female children."—(p. 71.)

If we only thought enough, Mr. Sargent believes, we should be cured of our ridiculous practice of shuddering, not only at the morality which destroys children, but at that which objects to men or women contracting such matrimonial relations—if that is the name for them—as suits them. Perhaps, if we kept on thinking long enough in that direction, we should be prepared to wink at all the evil we behold, or to believe it good and wholesome. Here is our author's *credo* respecting an important question :

" Unlike the church, I look on marriage as  
A civil contract, not a sacrament,  
Indissoluble, in spite of every wrong.  
\* \* \* \* \*  
Let it then stand, like other contracts, on  
A basis purely personal and legal."—(p. 80.)

Any one disposed to look upon marriage as something besides a civil contract will not, we feel sure, be overwhelmed by Mr. Sargent's poetical—we might, and with equal propriety, say sublime—statement of his belief. There have been some vague hints of such a theory in the world before, but never so complete an utterance, with all

its pomp and splendor of poetic diction. The girl, Linda, grows up, as we should expect her to be, a very strong-minded female. After this fashion she discourses to a male suitor :

" Even of maternity 'tis not the height  
To produce many children, but to have  
Such as may be a blessing to their kind."—(p. 139.)

She argues in favor of women's right to propose marriage, and it being objected that it is not in accordance with womanly instinct, she rejoins in numbers suited to her theme :

" Let a plurality of women have  
The wealth and power, and you might see reversed  
What now you call an instinct."—(p. 201.)

She was true to her principles, if we are to believe the story, and tried the experiment of reversing an instinct with very good success. There are some lyrical gems scattered through the book, of which a single stanza from a cradle song must suffice as a specimen, for Mr. Sargent's is not the only book we think worthy of a notice in our present issue :

" O frogs ! what a noise you are making !  
O crickets ! now don't keep her waking !  
Stop barking, you little dog Rover,  
Till Cinda can get half seas over."—(p. 42.)

Have we here a great original poem ? Original it certainly is ; no one surely ever wrote or read anything like it before ; we have faith in a Providence who tempers our trials to our ability to bear them ; that we shall not during our lifetime be called upon a second time to notice a work of this character. As for the greatness of the work, it is quite lengthy, and having said thus much we make our bow to the ladies, whose cause the poem attempts to advocate, and ask to be excused with an *adieu*, but not willingly an *au revoir*.

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#### EDUCATION.

*An English-Greek Lexicon.* By C. D. YONGE. *With many new Articles, an Appendix of Proper Names, and Pillon's Greek Synonyms.* To which is prefixed *An Essay on the Order of Words in Attic-Greek Prose.* By CHARLES SHORT, LL.D., Professor of Latin in Columbia College, New York. Edited by HENRY DRISLER, LL.D., Professor of Greek in Columbia College, editor of "*Liddell and Scott's Greek-English Lexicon*," etc., etc. New York : Harper & Brothers, Publishers. 1870.

It is but justice to all who have had a hand in it to say that we have never derived more pleasure and profit from an examination of any Lex-

icon than this has afforded us. Accordingly, we wish we had time and space to point out its various unquestionable merits. We had, indeed, expected much from Professor Drisler and his colleagues of Columbia College; for nowhere else in this country have we met more thorough Grecians, or any professors who, in our opinion, are more fully competent to familiarize their pupils with the resources and beauties of the language of Homer and Plato. Had we said we had met none to equal them in this respect, we think we should not have indulged in any exaggeration, especially in regard to Professor Drisler, whom it has been our privilege to hear interpret to a large class, at Columbia, some of the most difficult passages in Aristophanes and Demosthenes. Our readers may remember that we took occasion to speak in these pages of his excellent system of teaching Greek—calling attention particularly to the fact that he confined himself to the pure text without note or comment.

Such was the basis of our faith, when on learning that Prof. Drisler had undertaken to edit, enlarge, and improve Yonge's Lexicon, we did not hesitate to predict that the result would redound to the honor of American scholarship; and now that we have carefully examined every department of the work we have just as little hesitancy in saying that the best scholars of Europe, as well as those of America, will most thankfully, if not gratefully, acknowledge its superior excellence.

But it is to our educators and students the new Lexicon will prove a veritable boon. It must be remembered that hitherto they had nothing like it. There has been no lack of Greek-English Lexicons—we have had several for years; but if any English-Greek Lexicon, worthy of the name, had been published in America prior to this, we have never seen it; and our classical readers may remember that we often pointed out the absolute necessity of such a work, since Greek composition to any extent further than a few sentences was utterly impossible without it. And those acquainted with our views on the subject are aware of the importance we attach to composition, both written and oral, not only as the best means of mastering the classic languages, but also as a most efficient instrumentality for developing the intellectual faculties, and, thereby, of securing the chief object of education.

The work now before us facilitates Greek composition to an extent which will agreeably surprise the young student who has hitherto had to depend on the limited and necessarily defective vocabulary placed at the end of his text-book. In the new English-Greek Lexicon, not only have we the Greek equivalents of all English words in general use, but we have also the authorities on which those equivalents are given, generally the names of the authors who have used them either in poetry or prose. The advantage of this feature as a means of forming a pure, classic style is sufficiently obvious.

Dr. Short's "Essay on the Order of Words in Attic-Greek Prose" is an able and learned treatise, and one which will greatly aid the teacher as well as the student. It extends to over a hundred pages in small type, double column. None who see it, and can form any adequate idea of the labor involved in quoting so many words, phrases, and authorities, need be informed what an immense amount of research it has cost. Pillon's Greek Synonyms is another important addition to the English-Greek Lexicon. The whole work forms a quarto volume of nearly a thousand closely-printed pages, elegantly and accurately printed on good paper, and substantially bound.

To this we need hardly add that the Messrs. Harper deserve much credit for having gotten up the work in a manner commensurate with its value, thus renewing, agreeably and usefully, their well-earned, indisputable prestige as those, of all American publishers, who have done most for classical education. It is certain that they will be rewarded in the present instance for their enterprise and discrimination; for we hold that no academy or even high school that has any pretensions to teach Greek, not to mention our colleges or universities, can afford to be without a work which does so much to simplify and render attractive the study of that most beautiful of human languages.

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*Nos Fils.* Par J. MICHELET. Quatrième Edition, 12mo., pp. 436. Paris : Librairie Internationale. 1870.

AFTER treating of "La Femme" and "L'Amour," a dissertation upon "Nos Fils" follows very naturally, in the order of events, from the pen of M. Michelet. The same characteristics are apparent in this that distinguished the former works; the author is animated, earnest, vigorous, poetic, and affected; he sometimes hits the nail fairly on the head, but often beats the air with a variety of gesticulations and vain efforts which effect nothing, but are, withal, quite interesting to witness. He seems to be an earnest seeker after truth, yet never to forget that he is speaking to an audience whose applause he is exceedingly desirous to obtain. His self-consciousness and approbateness sometimes affect the clearness of his judgment. He is so eager to make hits, to "bring down the house," as to make us suspect that he sometimes makes statements solely because they can be made effective for manner rather than because he is persuaded of the truth of the matter they contain. Yet Michelet tells many home-truths, and frequently gives utterance to beautiful and noble thoughts. He is, in a word, a poetical philosopher.

The work before us is a treatise upon education. Yet M. Michelet

cannot forbear, even in such a publication, to give his views and comments upon passing events. This he does with freedom and characteristic sententiousness. In his preface he speaks of war which was so lately possible, but which he declares to be so no longer, and declaring that the world ought to recognize the fact, and bless France for it, because, says Michelet, "La guerre c'était la nuit."—(p. i.)

M. Michelet thinks it necessary to go to the foundation of things; he first considers the question, whether man is born innocent or culpable. Neither is this a mere discussion of a theological dogma; its decision has an important effect in determining the course to be pursued in the training of youth. Our author does not believe in total depravity, but considers that doctrine as having been greatly in the way of a proper system of education. Those who consider that infants are born to inherit eternal damnation, unless duly regenerated, will, of course, endeavor to thwart nature as much as possible, and will not consider any means too severe which propose to banish the old Adam.

Like the author of *Tristram Shandy*, it takes Michelet a long while to get his child born, and we are anxious to know how he proposes to educate him. Still his generalizations are not valueless or uninteresting. At least the object of his and our solicitude is brought into the world, and the literary *accoucheur* indulges in a characteristic rhapsody over the event. He addresses all who, in respect to the infant, have "calumniated nature."

"Réparation pour vos dogmes impliés.... Expiez.... Mais non, adorez."—(p. 46.)

We must linger still longer over the infancy of our educational subject. Of this we do not complain, for with him we recognize the fact that the parents must be educated in respect to their duties to the infant, and the training of the latter commences with his birth. The child is born a creature, we are told. Wordsworth has informed us that "the child is father of the man"—we are sorry he did not distinguish the sex; but, no matter, we are not now criticizing Wordsworth. "Who does the child create?" asks Michelet, and answers, "the mother."—(p. 60.)

Family education our author emphatically favors, and in the family the most important influence is that of the mother. If the parents have the misfortune to be rich the child must have a preceptor. This brings a stranger into the family and complicates the relations of its several members. If the tutor is very good he will supplant the father, which is not to be desired. If the child is educated by the parents it is not the former only who is benefited; the moral influence of his care and training upon the parents is most important.

We have a discussion of educational systems of early times, and particularly those of the middle ages. The thousand years of the times, says Michelet, "ought to be called the age of tears."

"Ce qui est bien cruel, c'est que l'âge des pleurs, fini pour l'homme, continué pour l'enfance."—(p. 147.)

There was a sad falling off in the seventeenth century towards its middle, and especially near its close. "Among giants, Rabelais, Shakspeare and Michael Angelo worthily succeeded Galileo, Descartes, and Rembrant." But after them there was a decrease of power.

"Cornetille was an effort; he rushed upward. He fell back. Molière, a robust genius, was strong rather than great, and the delicious La Fontaine was in reality only an exquisite child of Rabelais—(p. 180.)

The eighteenth century did somewhat better. Voltaire, Vico, and Robinson are discussed, and a chapter is devoted to Rousseau. *Emile* receives qualified praise. Then comes "l'Evangile de Pestalozzi," who desired that the school should be for all what the mother is to her children. Then follows "l'Evangile de Froebel," for whom there was this to be added to previous systems. "*Agir c'est produire et créer.*"—(p. 245.) The university is discussed, particularly its moral authority, and concerning this Michelet thinks that he has a right to speak, as he has been through all its grades, from the lowest to the highest, "with the sweat on his brow," but by no means regrets it. There is room for reforms, he thinks, even in the university.

He gives us some of his peculiar views concerning Judaism, and the "Jewish Bible," in which he finds much to admire as well as a good deal to condemn. In a chapter entitled "Mon Livre" he gives us a curious statement, which we will extract in his own naive language.

"Le curieux dans ce livre unique, c'est qu'on y lit parfois bien mieux que ce qu'il dit, parfois tout le contraire. Voyez l'Américain avec sa bible juive. De ce livre souvent servile et de passive attente, il déduit en pratique juste son opposé, l'élan illimité du moi et l'esprit d'action."—(p. 359.)

He discusses the educational systems and efforts of Coméni, Docke, the Jesuits, Pestalozzi, Froebel, etc. Of the university he says that, "with all its faults, its timid weakness, the university remains the sole guardian of the principles of '89, of the tenets of justice without which there can be no education."—(p. 269.)

Michelet also treats of industrial, agricultural, and law schools, and of the free-school system. The work is not particularly profound, but contains much that is interesting and no little instruction. It is less likely to provoke opposition than the same author's works on love and women, but it will probably also excite less interest, because more instructive and more valuable.

#### HISTORY AND SCIENCE.

*Histoire Nationale de la Littérature Française.* Par EMILE CHASLES. 12mo., pp. viii., 449. Paris: Librairie Ducrocq. 1870.

It is a great work which M. Chasles has undertaken, and of which

we have here the first installment. The labor necessary to the enterprise must be immense; the learning required is great, and the talent essential considerable. The author is not wanting in confidence in his abilities to accomplish his design, and from our examination of this volume we are inclined to the belief that his assurance is far from being baseless. The following sentences from his introduction contain so much good sense that we have at once been prepossessed in the author's favor:

"Twenty years of literary instruction or labor have placed me firmly under the eyes of two incontestible facts; on the one hand all writers are free, and these are perhaps the strongest who confidently follow their personal instincts as thinkers or as artists; but, on the other hand, as one has no hold upon humanity except in speaking of it personally, every powerful writer soon finds himself, whether he wills it or not, in intimate *rapport* with his epoch. It was not by chance that the Montaignes, the Shakespeares, and the Corneilles touched all minds so intimately."—(p. 11.)

There are many excellent literary critics in France; indeed no country is superior in this department, but there are few good historians of literature. M. Villemain and other writers have done much to assist the general comprehension and appreciation of French writers, but a work like this of M. Chasles, giving a compendious history of Gallic literature from the earliest times, was a desideratum. This volume contains only a small portion of the work if it be carried out as it is here begun.

M. Chasles has undertaken to write history, not criticism, though some critical ability is needed and displayed; not a controversial work in any manner. Regarding his proper province, and his view of it, we have an expression *apropos* of a comparison between Saint Martin, the soldier-turned monk, and Rabelais, the monastic satirist.

"Il faut, Je pense, raconter ce qui s'est passé et ne point faire d'une question d'histoire une question de foi."—(p. viii.)

"France," M. Chasles assures us, "is Gallic (Celtic) in spite of its German name and its Roman organization." The Gallic orators are treated as the first developers of literature among these people. Their orations were exceedingly hard and severe, a style which they cultivated. Volienus Montanus, the Gallic orator, was reproached at Rome with the carelessness of his discourse, which seemed altogether unprepared. "So be it," answered he, "but you at Rome seek only to please, and you collect your elegant words beforehand; you forget the force of reason." The crudeness of style of these speakers was such that Macrobius characterizing the different methods assigns one especially to the Gauls. There were, he says, four species of style: "the rich style of Cicero, the concise style of Sallust, the flowery style of the younger Pliny, and the style barren and without figures of Fronton,"—the last-mentioned being a Gaul. But, concerning this peculiarity, our author says:

"Il était fait pour les choses de l'esprit; il était viril et vrai; il aimait un art dont il concevait mieux encore la puissance que la beauté."—(p. 9.)



Some "women's rights" were recognized among these rude people. We commend to the leaders of the feminine movement in this country the following narration, which we will not translate for them :

" Il n'est pas rare que les femmes jouent un rôle au milieu de ces assemblées ou elles ont une place. Sans doute elles ne prennent guère de part aux discussions, mais ce sont elles qui, au moment des guerres civiles, se jettent dans les rangs des gauliers pour les reconcilier."—(p. 13.)

If our women who are ambitious for political places will promise to do likewise, we shall be decidedly in favor of having some of them in our congress, our legislatures, and our city councils. We are instructed by M. Chasles concerning the "conteurs," the bards, and the druids, and the influence of the Egyptians is discussed. Important but well-founded claims are set up for the Gauls as teachers of the Romans :

" Cæsar listened to Grypho, Cicero was directed by Roscius ; after them Quintilian was the pupil of Domitius Afer, and Tacitus was the disciple of Marcus Aper; *all these masters were Gauls.*"—(p. 41.)

There were some dozen writers previous to the Christian era of whom we have records. The infusion of the Franks had a considerable effect upon Gallic literature, at first not a favorable one. The Merovingian chiefs attempted a fusion of the races and languages, but the former was not accomplished until the time of Charlemagne, and the latter not until a later period. The poet Fortunatus recounts the singular effect of the advent of Phildelbert, which was proclaimed in Latin and Tudesque, and yet he declares that though the king was saluted in two languages there was only one voice. With the advent of Clovis commenced a new period of literary history, wherein religious eloquence was allied to the politics of the Franks. The heroic Gregory of Tours was the last of the great christian apologists of his school, Fortunatus the last of the Gallo-Romanic poets.

At the end of the sixth century the literary movement was arrested, and an interregnum followed lasting two hundred years. Of this period there is nothing noticeable except some legends, including that of St. Boniface. Under the Carlovingian sovereigns commenced a renaissance. The ninth century and the establishment of monasteries produced a new order, followed by a revival of philosophy, and this in turn by a popular literature. The tenth century saw a reign of anarchy, and in literature Floardard only is worthy of special notice. Then followed a reaction, the solitaries, reformers, and *savants*, Gerbert and his disciples. We consider also Adalberon, Helgand, and Glaber, and come down to the interesting period of the Gallo-Britons, with Arthur and his round-table knights, Merlin and the holy graal.

To the druidic chants, according to M. de la Villemarque, the christians opposed some Latin strophes which set forth their tenets in this

wise; one is God, two the testaments, three the patriarchs, four the evangelists, five the books of Moses, etc. We quote some of the Latin, which is interesting:

"Dic mihi quid unus?

Unus est Deus  
Qui regnat in coelis.

Dic mihi quid duo?

Duo sunt testamenta;  
Unus est Deus  
Qui regnat in coelis.

Dic mihi quid sunt tres?

Tres sunt patriarchæ;  
Duo testamenta;  
Unus est Deus  
Qui regnat in coelis," etc.—(p. 364.)

The account of the holy graal is interesting. This is what it was originally:

"The graal is a vase. The Bretons, among their old symbols, received a magic vase or basin, which was said to be concealed in the lakes or the grottoes of the magicians, and the possession of which assured genius, science, and a clear perception of the future. Other gifts, still more marvellous, were attached to this talisman; it restored life to the dead. To find that basin, drink from that cup, was the dream of many."—p. 369.)

The christians added to this fable and founded the legend of the holy graal as we know it at the present day. This volume of M. Chasles' history concludes with the account of the literature of the Gallo-Bretons. We hope he will pursue his labors, and give us other installments of his valuable work.

*Vital Resources; or, how to Become Physiologically Younger and Stronger.*

Being a Scrutiny into the domain of the Laws to which Nature sometimes marvellously resorts for aid in its Restorative powers. By  
JEROME KIDDER, M.D. New York: 1870.

THE author of this volume is not desirous to promulgate a theory, but in considering certain extraordinary physiological and metaphysical phenomena he has become convinced that they are evidences of natural laws, the development of which is the object of his researches. He groups together the facts he has collected upon the subject, and presents them to us with his conclusions. The latter we are at liberty to accept or reject, accordingly as we find Dr. Kidder's reasoning convincing or believe

that we can account for those phenomena in some more satisfactory way. The design of the work will perhaps be best indicated by the author's relation of the circumstance which caused him to undertake it :

"One of the principal observations which caused the author to give thought and study to the feature of this work was as follows: A child about five or six years of age, which especially resembled its father in the expression of its eyes and general physiognomy, was taken to the same school where its mother had received her early education—there the same scenes were presented to its view, and the same influences in every way surrounded it. After a few weeks the child had lost the especial resemblance to its father, and now the expression of its features had become unmistakably changed to the resemblance of its mother."—(p. 9.)

The doctor then presents us a number of remarkable cases of a plurality of personality in respect to mental states, that is, of persons who have had a dual, mental existence. He next gives reports of cases representing a similar plurality in anatomical structure. These are, of course, exceptional and abortional specimens. The brain and body are next treated, the former as possessing two corresponding hemispheres, each capable of carrying on its functions independently. Upon this subject he says :

"Now, what is *brain power*? It is not merely thought, for a brain may think very hard and long, and still think wrong. Merely thinking *hard* does not build the best ships, nor determine beforehand astronomical phenomena. Thinking with *precision*, and long with precision, is *brain power*."—(p. 67.)

A consideration of metamorphosis, hereditary influences, latent peculiarities, marriages of consanguinity, etc., come into the chain of our author's researches. Upon all these subjects interesting reports of cases are given. "Latent qualities may be aroused to action," says Dr. Kidder, and in this title to a division of his work, and in the chapter itself, we have the statement of his practical conclusions. We have not space to follow his reasoning, or to give an epitome of his statements. He believes in a plurality of personality as of great importance :

"There is greater brain power; there is more brain surface by means of a greater number of convolutions; there is greater precision of thought, by the different persons (united) having different qualities of mind, so as to observe the same subject, as it were, from different standpoints."—(p. 129.)

The most effective minds, according to our author's theory, are double ones; two distinct individualities are brought into action, and, of course, the results are correspondingly important. He gives sketches of several distinguished personages, who, as he believes, have possessed dual minds. Whatever may be thought of Dr. Kidder's conclusions by scientific persons, he has certainly collected a number of interesting facts and arranged them very effectively in support of his theory.

*Annual Report for the Year ending October 31, 1869, of the Board of Metropolitan Police of the Metropolitan Police District of the State of New York.* Pamphlet, pp. 124. New York: J. O. Seymour. Kenard & Hay, Printers. 1870.

THE sovereign people require to be looked after, and nowhere more closely than in this city whose population is such a conglomeration of nationalities and conditions. With the workings of our police system in its political aspects we have nothing to do, but the facts which it evolves are a fruitful theme for the humanitarian, the philosopher, and the statesman. The cultured portion of our citizens generally know very little of the life of the masses. This ignorance is not commendable, especially in a republican country. It is the duty of those on a higher plane to interest themselves in those less fortunate with a view to assisting, if possible, to ameliorate their condition.

This Report is very full, and embodies many features of interest, some of which we propose to glance at. The territory whose police arrangements were under the control of the now extinct Metropolitan Board is very considerable, embracing not only New York city, but also Brooklyn, Richmond county, Yonkers, and West Farms. The total number of patrolmen employed during the year was 2,408, being eight less than the law authorizes. The number in New York was 1,994, or about one to every five hundred inhabitants. The number in Brooklyn was 386, about one to one thousand of the population. The Commissioners recommend an increase of the Brooklyn force, which is much needed. The length of streets and piers in New York to be patrolled is over four hundred and fifty miles.

Nothing we believe, has yet been done by the legislature to remedy the evils of the House of Detention of Witnesses. "These victims of an oppressive law," as this Report very properly terms them, numbered for the year two hundred and forty-six. The aggregate period of their detention was 3,873 days, or over ten years and seven months.

The number of ferry-boats plying between New York island and the adjacent shores is seventy-six (p. 11). The increase in the number of passengers carried for two years (1867-8) was 7,083,413. We have tables showing the number of persons furnished with lodgings at the station-houses from 1861 to 1869, inclusive. The total is 880,161, or an average of 97,796 per year. The number of lost children taken care of by the police during the same period was 73,081. The number of foundlings was 779.

The truant report is very interesting. Nine men are detailed to look after such children in this city. They visit public schools, get the

names of those missing and unaccounted for, and report the facts to the parents or guardians. This information has generally resulted in the prompt reformation of the truants, but in some cases it has been found necessary to arrest them, and a few perverse subjects have been committed and sent to asylums. The number of these youthful vagrants detected for the year was 6,199.

The Treasurer's report shows how much money it costs to maintain our police force. The last year's disbursements for the city of New York were \$2,837,836.37; the receipts \$3,229,122.48, a handsome balance in favor of the latter. In June last Mr. Commissioner Brennan resigned his position as treasurer of the board, and was succeeded by Mr. Commissioner Smith. Mr. Brennan retired, as he did from the comptrollership, with the reputation of a faithful energetic officer who had brought good financial abilities to bear upon the organization and administration of this department; he still retains his position as a member of the board.

The detailed reports of arrests, and the arrested, present some curious items. There were arrested for assault 129 persons, and for assault and battery, 6,799. From this it seems, as we should suppose, that belligerent human nature very seldom stops at simple assault, but in a majority of cases proceeds to battery. The total of arrests for the year was 72,984. For disorderly conduct, 14,935 persons were arrested, of whom, we are sorry to see, 5,559 were females. There were 24,023 arrested for intoxication, and of these 8,105 were females. Grand larceny numbers 2,122 victims, and petit larceny 4,909, a greater proportion of the former, we believe, than will often be found outside of New York; but here thieves, as well as other persons, like to do business on a large scale. There were 1,766 vagrants, and 1,715 who violated corporation ordinances. There were fewer violations of the excise law than we should expect,—only 262 being reported. We should like to know—but presume we never shall—if the 209 reported as arrested for violation of election laws were all who cast illegal votes during the year?

Of the evil-doers 11,012 were under twenty years of age, and 5,532 over fifty. The decade exhibiting the greatest amount of wickedness is that from twenty to thirty, the whole number being 24,673. The social condition of the reprobates was 29,249 married, and 43,735 single. Only 11,301 were unable either to read or write, which shows that "a little learning" does not keep people out of the hands of the police.

It is curious to notice the occupations of the malefactors. Artists and actors are not very wicked, for only 85 of the former, and 73 of the latter got into the clutches of the law. Editors are still more law-abiding, only 19 of them having been arrested in this city during the year, with 43 reporters. Bohemia ought to feel encouraged. We are sorry to see that 7 clergymen—a sabbatical number—made themselves obnoxious

to the powers that be. Of the malefactors 206 are classed as thieves. There were also 7 undertakers—a sabbatical number again. The largest number is that of laborers, 11,775. Printers should mend their ways, as 961 of them got into this Report after getting into the station-houses.

The amount and value of money and property lost, and recovered by the police during the year, was very considerable. There are other important items in the Report which we would extract did space permit.

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TO EUROPEAN PUBLISHERS.

Owing to the absence of the editor of this journal for two months, several valuable and interesting books, sent, as usual, for review by London, Paris, and Leipsic publishers, have had to be overlooked in our present number, but they shall not be forgotten.

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CHARLES DICKENS.

THE great English novelist and humorist who has just passed from the stage of life had achieved a place in the popular estimation which renders his departure a deplorable event; and although we can now do little more than chronicle his death in a few hurried remarks, we may truly say, without indulging in any hyperbolic language, that none deplore it more than we. It is true that we do not regard it as a proof of superior greatness that Mr. Dickens' merits were so generally recognized. He wrote for the multitude, and succeeded in pleasing them; this secured a favorable reception for his works from a larger number than it is often permitted to man in his lifetime to address. The greatest thinkers and writers, —those whose works have best stood the test of time—such as Homer, Bacon, and Milton, have been so much in advance of their era as to be neglected during their lives, and to receive their meed of praise only when the world had progressed sufficiently to appreciate their merits.

We have but a meagre outline of Mr. Dickens' history to aid us in estimating his writings. Born on the 7th of February, 1812, he died June 9, 1870, having passed the completion of his 58th year. He received an indifferent school education, and spent sometime in an attorney's office, being afterwards employed as a reporter for a London journal. He tells us in one of his prefaces that his first attempt at authorship was a series of sketches, signed "Boz," written chiefly for the "London Morning Chronicle." He was soon after employed to write the text illustrative of some sporting pictures, which design was enlarged and the

famous *Pickwick Papers* were the result. In his ability to sympathize with the spirit of these comic pictures we have, doubtless, the key to his subsequent success. The common mind is captivated by the grotesque, and Dickens was always in harmony with the masses. Having discovered that he could please the public he continued to produce works which brought him gratifying returns. "*Oliver Twist*," "*Nicholas Nickleby*," "*The Old Curiosity Shop*," and "*Barnaby Rudge*" followed in rapid succession.

Soon after the completion of the last-mentioned work Mr. Dickens visited America, landing at Boston in December, 1842. He was received and flattered in this country with an amount and quality of republican flunkeyism which, if anything so kindly meant could deserve an ungenerous return, heartily merited the taunting satire with which, in his "*American Notes*" and "*Martin Chuzzlewit*," he burlesqued our country and society. There was, perhaps, some toadyism of British aristocracy and English prejudice in this showing up of a country which was foolishly regarded by itself and England as a rival of the latter. Mr. Dickens at that time probably looked only, or chiefly, to the effect which he wished his writings to produce at home. He was eager for personal success, and cared little, perhaps, for the feelings of those he satirized. In *Pickwick* he shows that he had even then got the idea of making a good thing out of criticism of America, as we gather from the advice which Tony Weller gives for Mr. Pickwick to visit this country and write a book which shall make his fortune "if he abuses them enough." The ambitious young author shrewdly proposed to turn to account certain national weaknesses on both sides of the water. His burlesque was a trifling affair in itself, and the excitement it created shows how silly a large and generally intelligent community can be made through national over-sensitiveness. Dickens was a professed humorist and satirist. He made it his business generally to observe and record only what could be rendered amusing, either from inherent absurdity, or because it could be made to appear so to the eye of national prejudice. Even in the beautiful land of Italy, which he visited some years later, he could see little that was not grotesque and ludicrous.

By his extreme admirers Mr. Dickens has been called a poet, but the term is inapplicable to him. Fine feeling he often exhibits, but no great love of beauty, and no lofty ideality. His native susceptibility might, if cultivated in the right direction, have produced poetic blossoms, but his habit of turning everything into burlesque blighted most of such germs. His most feeling passages, where he endeavors to be perfectly sincere, impress us by contrast with his ordinary treatment of his theme more than they would do had he always written seriously.

The works of Mr. Dickens' mature manhood, such as "*Dombey and*

son," "Bleak House," and "David Copperfield," were doubtless his best. The first period of his literary life, up to the time of his first visit to America, and the writings connected with that event, were addressed almost entirely to the lower classes, and show little effort at refined writing. After this he attempted to introduce characters of a higher order, but did not succeed so well in their portrayal as in that of those with which he was doubtless more familiar, and from education and mental habit better qualified to appreciate. For this reason it was to be expected that his fictions should be read and enjoyed by those of inferior culture, while a higher class would look upon them with less favor, if not with dislike. This fact will, we doubt not, have considerable influence on his future fame. The times which he caricatured, and which so love the sensational, will pass away and give place, we hope, to eras of more refinement and delicacy.

Mr. Dickens' most markedly-original trait was his great power of characterization. His characters, especially the low ones, live, move, and speak before us with a reality which does not permit them to be forgotten. Nearly all are caricatures, some of them very gross ones, but their anatomy has an obvious basis of human reality. He had the artistic power to see things as they are, but having viewed persons realistically he saw that they could be made more interesting to the majority of readers by adding a few grotesque touches, and by distorting their natural features.

We will not catalogue the numerous and well-known works of Mr. Dickens, nor give more of the details of his busy life. He was very industrious, and it is certain that as a man he possessed many excellent traits of character. As to his place among novelists, it would perhaps be premature to attempt to assign it now. We certainly do not consider popularity during an author's life time a test of enduring merit, especially when it is obtained chiefly from the uneducated classes. Richardson, Fielding, Sterne, Smollet, Goldsmith, Defoe, and Sir Walter Scott achieved more or less distinction during their lifetime, but it was generally among those whose education qualified them to appreciate literary excellence. The best works of these writers, however, were not fairly recognized until after their death. Intelligence is more generally diffused now than then, but the rule is the same, that the best authors write for the few.

The works of Charles Dickens, and their favor with the public, will, in future times, furnish an important commentary upon our age. The writer was produced by the epoch. What he was, therefore, we cannot so well judge as will those who are to come after us, and who will see these stories and the state of things which they and their reception exhibited as we cannot see them. They are not true representations of anything



but the popular taste, but as such we believe they will be very valuable.

That Dickens had considerable power is evidenced by his great success in a time which is, perhaps, not quite the most superficial in the history of civilization. At all events the world has undoubtedly lost much by his death. His productions furnished very entertaining reading to a great many who will not soon, we fear, find so successful a caterer to their tastes, or one who is more actuated by a desire to furnish mental pabulum which, while exceedingly agreeable, shall not be morally unwholesome.

#### INSURANCE—GOOD, BAD, AND INDIFFERENT.

*Insurance Reports, Examinations, Whitewashing Insurance, etc., for the quarter ending June 15, 1870.*

It is not our intention to detain our readers long at this department while the mercury reaches 90° Fahrenheit in the shade. Weather like this is not favorable to criticism; but, fortunately, it renders it also comparatively needless, since those who are most greedy to prey on the public, under the pretext of insuring their lives and enriching their posterity, are obliged to keep more or less quiet at this season. On the present occasion, therefore, we will address ourselves mainly to those good-natured, but thoughtless, people who believe that an Insurance company that has a high-sounding name, that can number among its directors two or three men supposed to be wealthy, and that boasts of "new and peculiar features" must almost necessarily be honest and reliable.

In trying to show, from time to time, that this by no means follows, we have had to make remarks which seemed unduly harsh, if not altogether unjust; at best many of the numerous class which we now more particularly address thought we indulged in exaggeration. But we can prove to all who are willing to be convinced of their mistake that we have not transgressed in one way or the other. We have now before us the last number of the "London Quarterly Review," in which there is an elaborate article on the manner in which the same system is carried on in England. The English reviewer does not say, more than ourselves, that there are not insurance companies that have rendered incalculable service to the public, and whose integrity and ability to carry out their engagements are above dispute. In other words, our London contemporary makes no attempt to undervalue the benefits of legitimate life insurance; this will be sufficiently understood from the following extract:

"Again, when the management is economical and the agency and other expenses are kept down, a large margin of the "loading" remains unexpended for the benefit of the

*assured.* Hence the almost invariably large profits realized by *well-managed assurance companies*—such profits being in proprietary offices apportioned partly to the shareholders and partly to the assured, while in the mutual offices *the whole of the surplus reverts to the members themselves*.”

This, it will be remembered, is precisely the sort of language we have been in the habit of using in speaking of life companies like the New England, the Knickerbocker, the Phoenix, the Security, the Mutual Benefit, the Equitable, the Continental (N. Y.), and the National (N. Y.). But let the English critic continue :

“ When such is the certainty and safety of life assurance business, *when properly conducted*, how is it that we hear of long-established offices suddenly breaking down, and others winding up in Chancery, causing a panic among assurers almost as great as that which seized the holders of shares in railways and finance companies but a few years ago ? The reason is precisely the same. *The schemers and speculators who look upon the public as their fatted calf*, always ready to be killed, have been busily at work here also, and for a time brought discredit upon one of the most beneficent arrangements of the age.”

It is only spurious insurance and the “schemers and speculators” who try so hard to foist it on the public which the English reviewer denounces, and warns the credulous against. But it will be seen that his charges are as serious and as startling as any we have ever made. The only difference is, that the London reviewer tells his readers now substantially what we told ours, again and again, years ago, as any one may see for himself who takes the trouble of examining a few of our back numbers. But an extract or two from our contemporary will be sufficient to recall our views :

“ No sooner did the success of life assurance become certain, as evidenced by the large and increasing profits declared by the older offices, than a mania for starting life assurance companies sprang up, and an active competition for business began. *The supply being greater than the demand*, many of the new offices speedily went down, but others were *greater in their place*; and active, pushing, *unscrupulous promoters forced them into notice*. *Little capital was required to bring them into existence*; for if they made good their footing for a time, the *assurers themselves supplied the requisite capital in the form of premiums*, to enable them to carry on their operations. Thus a large number of *utterly hollow and unsound schemes* were brought out and carried on for the benefit of their proprietors, the West Middlesex office alone having extracted no less than a quarter of a million sterling from the public pocket during the few years of its ignominious existence.”

How often have we shown in these pages that there are persons who, when they commenced at insurance, could hardly pay for their board—having failed in various other speculations—that have made it a business to get up “company” after company, and then sell out to those of the fraternity less skilful than themselves in the art of making empty sacks stand. Thus, will the following be anything new to our readers ?

“ They were got up, like Sheffield razors, to sell. The proprietors of the new offices were *well-known men*, few in number, but geniuses in their way; and *they carried on their operations after a regular system*. Each new scheme had its “special feature,” which was usually set forth in a *preliminary pamphlet with great show of knowledge and many professions of philanthropy*. It was always the public interest that these projectors had at heart. “Codlin that was the real friend, not Short.”

Will the enterprising gentlemen of the Excelsior Mutual, Homœopathic Mutual, Great Western Mutual, Brooklyn Mutual, American Tontine, North America Mutual, Standard Mutual, Economical Mutual, Traveller and Railroad Passengers, etc., and of nearly all the Philadelphia life companies, remember anything of this kind? If not, perhaps the following, which is also from the "London Quarterly," will aid their memory.

"A Board of Directors was next appointed, but this was the least difficult part of the business. For there are always to be found a sufficient number of easy-going, respectable gentlemen, of good position and address, ready to serve in the supposed interests of philanthropy—and fees. The scheme was next *extensively advertised*, and the preliminary pamphlet *puffed in the newspapers*; after which the puffs were collected as the 'opinions of the press,' and republished as a second pamphlet."

Who is not familiar with this *modus operandi*? Has it not been practised—may it not be practised still—by those companies that pretend to surpass all others in wealth, honesty, duration, etc. What say the Mutual Life and New York Life? How many pamphlets does each issue annually? How many disinterested "opinions" or "decisions" from accommodating and appreciative insurance superintendents? How much easier, or more difficult, is it to excite the admiration of Mr. Miller than that of Mr. Barnes? Does it make much difference whether the superintendent is a republican or a democrat when he goes to "investigate" the Mutual Life, and discovers that it is managed "with peculiar ability and integrity?" How much does it cost to advertise in all the newspapers, that are more or less critical or sarcastic, the long, heavy pamphlets which contain this consoling information? But let us have another remark or two from the "London Quarterly":

"Thus, the projectors of the Bank of Deposit—one of *such* life assurance bunnies—spent at the rate of £1,000 a year on the *London newspapers alone*; and another of them, the Consols' Insurance, during its three years' experience, expended at the rate of £10,000 a year in advertising itself throughout the country, at the same time publishing and circulating broadcast a *forty-two page pamphlet of newspaper puffs*, proclaiming its superiority over all other offices."

Is not this the sort of thing we have just been considering? How many such insurance pamphlets has everybody seen in this country? Whether the Mutual Life excels the New York Life in this peculiar branch, or *vice versa*, we cannot undertake to determine, but each has attained to great skill in it. Passing over the numerous pamphlets of both for the present, we will compare them with each other briefly as to the amount of puffery they secure. Thus we take up two periodicals, one entitled "The American Exchange and Review," and published at Philadelphia, the other "The Insurance Times," published at New York. In the June number of the former we find the "report" of Mr. Miller occupying seven closely-printed pages. In another part of the same publication nearly four pages of small type are devoted to a puff of the Mutual Life,

showing what rascally people they must be who insinuate that Winston & Co. are not model insurers, and at the same time demonstrating incidentally that "Hon. George W. Miller" is a sort of second Daniel of whom everybody ought to be proud! These eleven pages may serve as a specimen. As to the columns which the same company has occupied in our leading morning papers, week after week, our readers know enough of them, and, perhaps, of their main object.

Now let us see how fares the New York Life in that respect. The latest number of the "Insurance Times" we have before us is that for April. This contains *only* five chaste puffs of that institution. First, under the head of "Glorious Fruits," we are told "how much more gigantic a philanthropist the New York Life is than Peabody" or anybody else (p. 246). We have only to turn to the next page for a biography of the president who, we are told, among other honorable offices, once filled that of Alderman of the Seventh ward! Turning over two or three pages more we find the whole of 251 (three columns) devoted to a characteristic eulogy of the New York Life Insurance Co. According to this it is everything transcendently great and admirable. We resume turning over the leaves, and come to p. 278, where we find the vice-president of the same company treated to a biography as one of the "Representative Insurance Men." One sentence from this document will be quite enough for our readers, although we should be glad to give the whole catalogue of the hero's virtues according to the same authority, had we space to spare for that sort of matter.

"The New York Life is fortunate in the possession of an officer of this *description* in William H. Beers, Esq., *who seems to have been framed by nature*, and, we had almost said, *providentially trained for his present position* (!)"

Happy widows and orphans to have such a man to take care of their money! But this is not all, nor need we have gone so far for puff No. 4, for at page 276 we find, on looking back, two columns headed "The New York Life—Its new Building." That this is in the lapidary style in more than one sense may be sufficiently inferred from the key on which the song is commenced:

"*A stately building* is one of the most impressive monuments of man's *ingenuity and taste*. The *beholder* enjoys the contemplation of *such a work of art* with a proud consciousness of *human skill and power*. It was with this feeling that *we first gazed* on the beautiful palace recently erected and occupied by the New York Life Insurance Company on the corner of Broadway and Leonard street."

What could be finer! Yet a document which we happened to see in the London Times one morning in April last, while waiting for the train to Dover, was, if possible, still more amusing to us than any of the curious things just glanced at. It was a long advertisement which consisted chiefly of an elaborate "endorsement" of the many superior virtues

claimed by the New York Life, signed "William Barnes, Superintendent of the Insurance Department, New York, etc."

Another capital thing in its way is the address in pamphlet form of the same company to "the United Kingdom of Great Britain and Ireland." In this, too, it sets forth its claims "as a representative American company" with the flattering assurance to the people of those regions; "and this is the more cheerfully done to such an intelligent public as is found in Great Britain and Ireland," etc. It remains to be seen whether the "milk cows" of John and Pat (if the latter can be said to have one) will permit themselves to be suckled by such calves as Beers, Banta, Barnes, etc.

But the North America Life goes to Europe also as a "representative company," and we may expect other companies like the two concerns of Batterson, the Empire Mutual, the Great Western, the American Tontine, etc., to follow very soon. This, it will be remembered, is the danger to the honorable prestige of American life insurance which we predicted in our last, and it may be seen that the leading English journals are putting their readers on their guard accordingly. Thus, for example, in the manly, straight-forward article in the "London Quarterly," from which we have already quoted, we find such remarks as the following:

"The rise and growth of life assurance in America has been far too rapid to be healthy, and there is reason to fear that it is for the most part of a speculative character."

Speaking of the effect of show in the form of white marble biographies, etc., the "Quarterly" says:

"People, in the country especially, are very liable to be imposed upon by companies with *high-sounding names*, presided over by titled directors and members of Parliament, carrying on their business in metropolitan offices of *fine architectural elevation*."

More than once, it will be remembered, we have advised our readers not to be deceived by "metropolitan offices of *fine architectural elevations*," at the same time putting them on their guard against confounding solid, sober granite with flashy, pretentious marble. We have also intimated to them on different occasions that a company may boast of large receipts, and even pay handsome dividends, and yet be in a moribund condition. The following may show whether we were right or wrong:

"In the last published prospectus issued by the Albert Office, the gross annual income was stated to be £350,000, or "nearly a thousand pounds a day," the premiums on the new assurances effected in 1868 having amounted to not less than £28,840. The usual dividend of 5 per cent. was declared and paid to the shareholders, who were congratulated in the usual terms on the satisfactory progress of the undertaking, though at that very moment in a state of hopeless insolvency."

Need we say that in America, as well as in England, it is the vessels which are the nearest to emptiness that make the most noise, and *vice versa*? Are not our best companies—those always ready to pay the amount of their policies as soon as they become due without litigation—the quietest? Is it not they who have least to say? Who ever hears

the Security, the Knickerbocker, the Manhattan, the New England Mutual, the Phenix Mutual, or the Mutual Benefit make any unseemly noise? None of these ever rush forward and pretend that they alone are reliable; none of them pretend to perform miracles; none of them issue foolish, bombastic pamphlets; in short, none of them have to employ either Barnes or Miller to whitewash them, either for the home or the foreign market. Even companies so young as the Continental (N.Y.), the National (N.Y.), and the Commonwealth would scorn to have recourse to such tricks as some of those of our self-styled representative companies indicated above.

There has been quite a lull in marine and fire insurance for some time. Is it not somewhat remarkable that we have had no great sensation in either since the chief manufacturer of "scrip assets" got charge of the custom-house? Even the "Sun Mutual" seems to have behaved tolerably well since. If it was for the benefit of insurance he was made collector it must be admitted that the president reasoned logically for once, so far, as that particular object was concerned; but if it be true, as alleged, that "assets" equally worthless have been manufactured at the custom-house in the meantime, the public would not seem to be much benefited, after all, by the change. It may be remembered that we ventured to predict as much at the time the appointment was made. Whether that prediction has since been verified or not our readers may judge for themselves. If not, perhaps the president will oblige the public by finding comfortable places for certain other insurance functionaries. We can recommend several. Who could object, for example, to such well-known, useful, philanthropic citizens as Batterson, Winston, McLean, Martin, Morgan, Beers, Alderman Franklin, etc? All these claim to be "representative men" in one branch or other of insurance; and we doubt whether any of them would object to "serve" the government as honestly as they do their policy-holders.

But, be this as it may, who can deny that the marine and fire companies have somewhat improved in their reputation since the event we alluded to; although there are still many of them who are by no means above suspicion. It is pleasant to observe, however, that those of the opposite class continue to increase in prosperity. This is true, for example, of the Hanover, the Washington, the Security, and the *Ætna* of Hartford. It would afford us pleasure to indicate various evidences of the progress made by each, even within the last year, in order to show that honesty is still the best policy—were it not that the limited scope of our present article necessarily excludes details. Although the Hope (N. Y.) is always modest, we must not forget it, especially as it is all the more trustworthy on account of that modesty. It does not boast a large pile of money; but its policy is more valuable than that of companies whose chief characteristic is to boast of everything—especially of what they do *not* possess!

# St. Mary's Academy.

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CHARTERED 1855.

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ST. MARY'S ACADEMY is situated on the St. Joseph River, eighty miles east of Chicago, and two miles from South Bend, a flourishing town on the Michigan Southern Railroad.

The grounds are very extensive, beautifully adorned, and situated in that charming seclusion which is so favorable to the healthful development of moral, physical, and intellectual power.

The buildings are spacious and commodious, suited to the educational requirements of the day, and furnished with all modern improvements. Every portion of the building is heated by steam, and hot and cold baths are attached to the sleeping apartments.

The routine of instruction combines the solidity of scientific and literary pursuits with those lighter and more graceful accomplishments which cast a charm over domestic life, and contribute so essentially to elevate the tone of society at large.

Particular attention is paid to the religious instruction of Catholic pupils. Pupils of all denominations are received, and for the sake of order they are merely required to attend the public religious exercises with the members of the Institution.

The Scientific Departments receive most careful attention. Scientific and literary lectures are given through the year by skillful professors from the University of Notre Dame.

The Institution possesses a fine Laboratory and Philosophical Apparatus, together with choice and extensive Herbariums of foreign and native plants.

The French and German Languages are spoken in the Institution. Of Music, which forms so prominent a feature in an accomplished education, from its continued requisition in the service of religion, it is scarcely necessary to speak. Already its excellence is appreciated by the public, as is testified by the continually increasing number of musical pupils. Great attention is paid to the vocal and instrumental departments, which are under the control of most experienced and accomplished teachers. Independently of the private weekly lessons received by the pupils, instructions, vocal and instrumental, are given in regularly graded classes.

We are happy to inform our patrons that we have at length been able to realize a long cherished desire of opening a School of Design, where choice models in busts, chromos, and oil paintings in the different schools have been collected, and where full courses will be given by efficient teachers in all the various departments of Drawing and Painting.

At the termination of the first session an examination is held, in the presence of the Faculty. The principal and public examination is made at the end of the second session, which opens on the first of February, and ends in June.

The Annual Commencement takes place on the last Thursday in June. The first session commences on the first Monday in September.

Letters of inquiry, etc., must be addressed to

**MOTHER M. ANGELA, Superior,**  
*St. Mary's Academy, Notre Dame P. O., Indiana.*

# The Equitable Life Assurance Society

OF THE UNITED STATES,

**No. 92 BROADWAY, NEW YORK.**

(After May 1st, 1870, Nos. 116, 118, 120, 122 and 124 BROADWAY.)

—O—

**ASSETS, TWELVE MILLION DOLLARS.**

**INCOME, \$6,500,000.00. ALL CASH.**

PURELY MUTUAL. ANNUAL DIVIDENDS.

**SUM ASSURED, NEW BUSINESS, in 1869, \$51,021,141.**

Being over Thirteen Millions greater than the New Business of any other Life Insurance Company in the world. Dividends payable at the end of one year, and Annually thereafter.

The insuring public should not allow itself to be deceived with regard to the term "*Annual Dividends*." Many companies using this expression mean that their dividends are "*annual*" AFTER THEY ONCE BEGIN TO PAY THEM AT ALL; but they DO NOT BEGIN TO PAY until the settlement of the *third, fourth or fifth premium*.

Applications for Assurance may be made to any of the Society's Agents throughout the country, or in person or by letter to the New York Office. Gentlemen of character desirous of forming a connection with the Society as Agents are invited to communicate with its officers.

**WILLIAM C. ALEXANDER, Pres.**

**HENRY B. HYDE, Vice-Prest.**

GEORGE W. PHILLIPS, Actuary,  
JAMES W. ALEXANDER, Secretary.

EDWARD W. LAMBERT, M.D. } Med.  
ALFRED LAMBERT, M.D. } Examiners.

THE

# National Life Insurance Company

OF NEW-YORK.

No. 212 Broadway, Corner of Fulton Street,

(KNOX BUILDING.)

## OFFICERS.

**EDWARD A. JONES, President.**

**JONATHAN O. HALSEY, Vice-Pres.**

**JOHN A. MORTIMORE, Secretary.**

**JOHN C. DIMMICK, Attorney and Counsel.**

**HIRAM B. WHITE, M.D., Medical Examiner.** Residence, No. 5 Green Avenue, near Fulton Avenue, Brooklyn.—At office daily from 2 to 3 o'clock P. M.



# COLLEGE

OF THE

## Christian Brothers,

ST. LOUIS, MO., 1868.

This Literary Institution possesses all the advantages of an agreeable and healthy location, easy of access, being situated on a rising ground a little south-west of the Pacific Railroad terminus in the city of St. Louis, Missouri. It was founded in 1831 by the Brothers of the Christian Schools, incorporated in 1855 by the State Legislature, and empowered to confer degrees and academical honors. However favorable the auspices under which it commenced its literary career, its progress since has surpassed all anticipation. Growing equally in public confidence and in the number of students, it has gone on extending its reputation. Repeated additions have been made to the original buildings. The number of students received within the last year amounted to more than 600, and many applicants were refused admission for want of room.

Every possible attention is paid to whatever can contribute to the health and happiness of its inmates—ventilation, cleanliness, spacious halls, dormitories, refectory, recreation halls for cold or damp weather, etc., etc.

The various arts and sciences usually taught in colleges find here an appropriate place in a system of education established by experience, conducted on the most approved plan, and with a devotedness commensurate with the greatness of the work engaged in. By reason of the great number of classes, a thorough gradation for all capacities and acquirements has been attained, and the frequent examinations and promotions beget emulation, the soul of advancement, making labor a pleasure and success certainty.

The course of instruction pursued in the Academy is divided into three departments: the primary, the intermediate, and the collegiate. There is, besides, an exclusively commercial course, offering rare advantages to young gentlemen who intend to make business their profession. It is divided into three classes, in which the chief place is given to instruction in Book-keeping, Arithmetic, Geography and History, Business Forms and Correspondence, Epistolary Composition, Penmanship, etc., with Lectures on Commercial Law, Political Economy, etc. Diplomas can be obtained in the Commercial Department by such as merit that distinction.

The session commences on the last Monday in August and ends about the 3d of July, with an annual public examination and distribution of premiums, and the conferring of degrees and academical honors.

On the completion of the course the degree of A. B. is conferred upon such students as, on examination, are found worthy of that distinction. The degree of A. M. can be obtained by graduates of the first degree after two years devoted to some scientific or literary pursuit, their moral character remaining unexceptionable.

The government is a union of mildness and firmness, energy and kindness, a blending of paternal solicitude with fraternal sympathy; the results of which are contentment, good order, and happiness. The morals and general deportment of the students are constantly watched over; Brothers preside at their recreations, and their comfort and persons' habits receive every attention.

### TERMS.

Entrance Fee.....	\$8 00
Board and Tuition, per session.....	250 00
Washing.....	20 00
Physician's Fee.....	8 00
For Half-Boarders.....	100 00
For Day Scholars.....	60 00
In the Senior Class.....	40 00
Vacation at the Institution.....	30 00

Music, Drawing, and the use of apparatus in the study of Chemistry and Natural Philosophy form extra charges.

N.B.—Payments semi-annually and invariably in advance.

No deduction for absence, except in case of protracted illness or dismissal.

•• No extra charges for the study of the German, French, and Spanish languages

# HANOVER

## FIRE INSURANCE COMPANY

OF THE CITY OF NEW YORK.

OFFICE, NO. 120 BROADWAY.

INCORPORATED 1852.



B. S. WALCOTT, Pres't. I. REMSEN LANE, Sec'y.

Cash Capital	- - - - -	\$400,000 00
Surplus	- - - - -	326,399 94
Total Assets	- - - - -	\$726,399 94

This Company continues to insure Merchandise, Stores, Dwellings, Household Furniture, Ships in Port and their cargoes, Rents, Leases, and other insurable property against loss or damage by fire, upon the most reasonable terms compatible with safety.

### LOSSES

Have been paid by the Company since its organization to policy-holders amounting in the aggregate to

**OVER ONE MILLION DOLLARS.**

AGENCIES IN ALL THE PRINCIPAL TOWNS IN THE UNITED STATES.

Eastern Agency Department,

Western and Southern Agency Department,

THOMAS JAMES, *Actuary.*

"The Underwriters' Agency,"

A. STODDARD, *Gen. Agent.*

# Rutgers Female College,

487, 489 & 491 Fifth Avenue,

NEW YORK CITY.



THIS INSTITUTION, which has enjoyed a high and wide reputation ever since its foundation in 1838, has now received from the Legislature of the State of New York a regular College Charter. The aim and purpose of the President and Trustees will now be to raise the standard of Ladies' education, and to afford the best facilities for acquiring a thorough and complete training, not only in those studies and accomplishments which are generally comprised in female education, but also in the classics and physical sciences; in short, to bring the course of study as nearly as possible to the level of that of our young men's colleges.

With this view, provision has been made for the pursuit of the Greek, Latin, German, and French Languages. The classical course is made optional after the close of the Sophomore year, so that pupils desirous of pursuing more fully other branches, either in modern languages or natural science, may have the opportunity of doing so.

The fine arts form a separate and independent department of study, under the personal charge of Mr. F. B. CARPENTER, and the supervision of Mr. HUNTINGTON, President of the National Academy of Design. Drawing in outline forms part of the regular course, but painting in oil or water-colors is not included, and is to be prosecuted by special studies.

Physiology, and several allied branches, are to be formed into the Department of Home Philosophy, the aim of which shall be to teach, on the widest scale possible in such institution, the applications of science to the conduct of every-day life.

In conformity with the plan in the OLD RUTGERS INSTITUTE, the COLLEGE will still maintain an Academic and a Preparatory School, at which children and young girls may study under the same system and influences as those of the COLLEGE itself.

The Terms in the Preparatory Department are \$100 per year; in the Academic, \$150, and in the College, \$200, with the exception of the Senior year, when the expenses of graduation are added to the annual rate, so as to make it \$250.

For further information, application may be made in person or by letter to

**HENRY M. PIERCE, LL. D.,**

PRESIDENT.

## Department of Docks,

346 AND 348 BROADWAY,

NEW YORK, May 18, 1870.

TO THE PUBLIC—The Department of Docks of the city of New York will hear all persons interested in the improvement of the water-front of the city of New York, and the establishment of permanent wharf accommodations for special commercial interests, on June 23, 1870, at 2 o'clock P.M., at the office of the department, 346 and 348 Broadway.

All persons interested in inaugurating in the harbor of New York a proper system of wharves and piers, or who have special plans for the improvement of the water-front, are invited to be present and give their views.

All persons desirous of being heard on the subject of our wharves and piers are requested to be prepared, in addition to an oral statement, to submit their views in writing.

JOHN T. AGNEW,  
WILSON G. HUNT,  
HUGH SMITH,  
WILLIAM WOOD,  
RICHARD M. HENRY,

*Board of Commissioners of Docks.*

# Loretto Abhey of the Holy Family,

## TORONTO, ONT.

### SEMINARY FOR THE EDUCATION OF YOUNG LADIES,

UNDER THE SUPERINTENDENCE OF THE LADIES OF LORETTO.

Loretto Abbey, a spacious and splendid mansion, situated conveniently near the business part of the city, yet sufficiently remote to secure the quiet and seclusion so congenial to study, combines the advantages of the city with those of the country, having the full benefit of the pure air of the Lake, whilst it is both sheltered and ornamented by a beautiful belt of forest trees surrounding the shrubbery.

The Course of Instruction in this establishment comprises every branch suitable to the complete education of young ladies, with the strictest attention to their moral and polite deportment.

The uniform of the house, which each young lady will require, is a light blue dress for summer and a dark blue for winter. She will also require two dressing-gowns, two black aprons, one black and one white lace veil, five changes of linen, bed, bedding, knife, silver fork, dessert and teaspoons, four table napkins. Bed and bedding supplied by the institution at an extra of \$6.

The academic year commences on the first of September, and ends on the first week of July. Pupils will be received at any time during the year, but not for a shorter period than five months. References are required from the pupils on entering.

Payments in gold, or its equivalent, to be made half yearly, and in advance.

#### TERMS:

Board and tuition in the usual branches of an English and French education, \$100 per annum.

	PER ANNUM.		PER ANNUM.
Piano.....	\$24 00	German.....	12 00
Use of Piano.....	8 00	Drawing or Painting.....	16 00
Harp, and use of hair mens.....	38 00	Wax Flowers per course.....	5 00
Guitar.....	24 00	Stationery.....	3 00
Vocal Music.....	16 00	Oil Painting.....	24 00
Washing.....	12 00	Fuel.....	2 00
Italian.....	12 00		

Letters of inquiry may be addressed to the

**LADY SUPERIOR,**  
Loretto Abbey, Wellington Place, Toronto.

## THE LORETTO CONVENT,

Niagara Falls, Ont.,

IS ALSO UNDER THE DIRECTION OF THE LADIES OF LORETTO.

This Institution is beautifully situated on a high and healthy location, overlooking the Falls on the Canadian side, and can not be equalled for the sublime and extensive view which it affords of the Falls, Rapids, and Islands in the vicinity.

Letters of inquiry may be addressed to the **LADY SUPERIOR, LORETTO CONVENT, Niagara Falls, Clifton P. O., Ontario.**

# Continental Life Insurance Company

OF

## NEW YORK,

Office, Nos. 22, 24 and 26 NASSAU STREET.

Policies issued in 1869,

8,778.

—:O:—

Assets, Dec. 31, 1869.

\$3,500,000

—:O:—

Total Policies issued,

Over 21,000.



OFFICERS.

*President,*

JUSTUS LAWRENCE.

*Vice President,*

M. B. WYNKOOP.

*Secretary,*

J. P. ROGERS,

*Actuary,*

S. C. CHANDLER, JR.

*Medical Examiner,*

E. HERRICK, M. D.

# ÆTNA INSURANCE CO.,

INCORPORATED 1819. CHARTER PERPETUAL.

CASH CAPITAL, \$3,000,000.

Losses Paid in 50 Years, - - \$26,000,000

ASSETS, JANUARY 1, 1870,

(At Market Value)

Cash in hand and in Bank.....	\$682,582 08
Real Estate.....	253,319 14
Mortgage Bonds.....	967,125 00
Bank Stock.....	1,426,445 00
United States, State, and City Stock, and other Public Securities.....	2,220,033 75
Total.....	\$5,549,504 97

## LIABILITIES.

Claims not due, and unadjusted..... \$256,068 89

L. J. HENDER, President.

WM. B. CLARK, Ass't Sec'y.

J. GOODNOW, Sec'y.

E. J. BASSETT, GENERAL AGENT.

J. C. HILLIARD, }  
H. L. PASCO, } SPECIAL AGENTS.

# Academy of the Sisters of Mercy,

## MOUNT ST. MARY'S,

### MANCHESTER, N. H.

This spacious and beautiful Institution is located in a very healthy part of the first and most populous city of the State. It offers superior attractions to Parents desirous of giving their children a solid and refined education. They may be assured that every necessary attention will be paid to the health and comfort of the Pupils. The utmost care will be taken to cultivate their moral and religious principles, which alone render education profitable in after life.

The educational course comprises every useful and ornamental branch suitable for young ladies.

Differences of Religion will not be regarded in the admission of pupils who are willing to conform to the general regulations.

The Scholastic Year is divided into Two Sessions, commencing on the first Monday of September.

Board and Tuition, per session, payable in advance.....	\$75.00
Washing, &c.....	10.00
Bed and Bedding.....	10.00

No entrance fees.

### EXTRAS:

Music, with use of Piano, per quarter.....	\$12.00
Harp, and its use.....	20.00
Organ.....	20.00
Guitar.....	10.00
Vocal Music.....	10.00
French.....	10.00
Italian.....	10.00
German.....	10.00
Latin.....	10.00
Drawing in Pencil and Crayon.....	10.00
Painting.....	10.00
A complete set of lessons in Book-keeping.....	15.00

No deduction made for accidental absence, except when occasioned by sickness. An extra charge of \$30.00 for all who remain as boarders during vacation.

The uniform consists of a blue Thibet or Lyonesse dress for winter, and blue Muslin or Delaine for summer. Each young lady is to be provided with a knife, fork, tea and table spoon, tumbler and table napkins.

Terms for Day Pupils, per quarter.....	\$5.00
Primary Academy.....	3.00

For further information, apply at the Academy, or by letter to the Mother Superior.

FRANCES XAVIER WARDE.

 Hair Work, Wax, Bead and Tapestry are taught in the Academy.

# LAW SCHOOL OF THE University of Albany.

This School has now THREE TERMS A YEAR. The FIRST commences on the FIRST TUESDAY of September, the SECOND on the LAST TUESDAY of November, and the THIRD on the FIRST TUESDAY of March, each term continuing twelve weeks.

Three successive terms constitute the entire course, and entitle the student to become a candidate for the degree of Bachelor of Laws. Each term is independent and complete as to the instruction embraced in it. The method of teaching is by lecture, examination, and practice in the Foot-Courts. Two lectures are given each day, except Saturdays, and two Moot-Courts held each week, at which causes are first argued by the previously appointed disputants, then discussed and decided by the class, followed by the views of the presiding Professor. The law is taught both as a Science and an Art.

The immense Law Library of the State is open to the students, under proper regulations, and all the Terms of the Supreme Court and the Court of Appeals, the highest Courts of this State, are held in the city of Albany.

The Fee for a single term is \$40; for two terms, \$70; and for three, \$100; each payable in advance. The Professors, and leading topics upon which they lecture, are the following:

HON. IRA HARRIS, LL.D., Practice, Pleadings, Evidence.

HON. AMASA J. PARKER, LL.D., Real Estate, Criminal Law, Personal Rights.

HON. REUBEN H. WALWORTH, LL.D., President.

ORLANDO MEADS, LL.D., Secretary.

## HARNESS & SADDLERY,

—:— AT —:—

DISNEY'S EMPORIUM,

No. 525 Fifth Avenue, New York.

CONSTANTLY ON HAND, MANUFACTURED AND IMPORTED

## Harness, Saddlery, &c.

OF THE BEST MATERIAL AND WORKMANSHIP.

Among my customers have been some of the most distinguished persons in the country who have expressed their entire satisfaction with my work.

The late Lieutenant-General Scott, soon after his return from Mexico, purchased from me a complete set of Harness, which was thus alluded to by one of the most prominent of our daily journals:

"In the first place, he (General Scott) has had Mr. Disney, of Union Square, to make him a splendid set of Harness, telling him to spare no expense but to make the work such as will be creditable to American skill and taste."

**J. G. DISNEY,**

No. 525 Fifth Avenue, New York.



# DEPARTMENT OF PUBLIC WORKS,

No. 237 BROADWAY.

## TO CONTRACTORS.

**P**ROPOSALS, enclosed in a sealed envelope, endorsed with the title of the work, and the name of the bidder written thereon (also the number of the work as in the advertisement), will be received at this office until **MONDAY, June 27, 1870, at 11 o'clock A.M.**

No. 1. For paving Lafayette place, from Great Jones street to Astor place, with stone blocks.

No. 2. For paving Delancey street, from Bowery to East river, with stone blocks.

No. 3. For paving South street, from Montgomery street to Catherine street, with stone blocks.

No. 4. For paving Second avenue, from Eighty-sixth street to One Hundred and Twenty-fifth street, with stone blocks.

No. 5. For paving Ninth avenue, from Fourteenth street to Twenty-third street, with stone blocks.

No. 6. For paving Eleventh avenue, from Thirty-third street to Thirty-fourth street, with stone blocks.

No. 7. For paving Attorney street, from Division to Rivington street, with stone blocks.

No. 8. For paving Avenue C. from Houston street to Eighteenth street, with stone blocks.

No. 9. For paving Forty-eighth street, from Third avenue to Fifth avenue, with stone blocks.

No. 10. For paving Eighteenth street, from Sixth avenue to Tenth avenue, with stone blocks.

No. 11. For paving Forsyth street, from Division street to Houston street, with stone blocks.

No. 12. For paving Fifty-third street, from Fifth avenue to Sixth avenue, with stone blocks.

No. 13. For paving Fifty-eighth street, from Third avenue to Fifth avenue, with stone blocks.

No. 14. For paving Seventy-fourth street, from Third avenue to Avenue A, with stone blocks.

No. 15. For sewer in Fourth avenue, between Fifteenth street and Seventeenth street.

No. 16. For sewer in Fiftieth street, between Broadway and Eighth avenue.

No. 17. For sewer in Avenue A, from Fifty-fourth street to and through Fifty-sixth street to near First avenue.

No. 18. For sewer in First avenue, between Thirty-ninth street and Fortieth street.

No. 19. For sewer in One Hundred and Twenty-first street, between Avenue A and First avenue.

No. 20. For sewer in One Hundred and Twenty-fourth street, between Third avenue and Fourth avenue.

No. 21. For sewer in One Hundred and Twenty-seventh street, between Fifth avenue and Sixth avenue.

No. 22. For sewer in Sixty-seventh and Sixty-eighth streets, between Fourth avenue and Fifth avenue.

No. 23. For sewer in Madison avenue, between Seventy-fourth street and Eighty-sixth street.

No. 24. For sewer in One Hundred and Twenty-sixth street, between Third avenue and Fifth avenue.

No. 25. For sewer in Seventy-sixth street, between First and Third avenues.

No. 26. For sewer in Sixty-fifth street, between Fourth and Fifth avenues.

No. 27. For sewer in Madison street, between Pike street and Birmingham street.

No. 28. For sewer in Clinton street, between Houston and Stanton streets.

No. 29. For sewer in Sixty-third street, between Boulevard and Eighth avenue.

No. 30. For sewer in Eighty-first street, between Third and Fourth avenues.

No. 31. For sewer in Sixteenth street, between Ninth avenue and North river.

No. 32. For regulating, grading, curbing, guttering, and flagging Bank street, from West street to Hudson street.

No. 33. For flagging Fifty-second street, from Eighth to Ninth avenue.

No. 34. For flagging Tenth street, from Avenue D to East river.

No. 35. For flagging Sixth avenue, from Fiftieth street to Fifty-ninth street.

No. 36. For flagging Forty-fourth street, from Eighth to Ninth avenue.

No. 37. For flagging Fifty-fourth street, from Broadway to Seventh avenue.

No. 38. For flagging Seventy-seventh street, from Third to Fifth avenue.

No. 39. For curbing and flagging Fifth avenue, from Eighty-sixth street to Ninetieth street.

Blank forms of proposals, together with the specifications and agreements, can be obtained at this office.

WILLIAM M. TWEED,

*Commissioner.*

THE  
NEW YORK HOTEL,  
BROADWAY,

(OCCUPYING THE WHOLE BLOCK.)

*Between Washington Place and Waverley Place,*

NEW YORK.

---

AMID all the modifications which the public taste has undergone, and all the material improvements that have been made during the last ten years, this favorite House has continued to maintain its reputation as occupying the highest rank among American Hotels.

Its situation combines many advantages both for strangers visiting the city, and for citizens occupied in business and wishing to avoid the annoyances of housekeeping.

The Astor and Mercantile Libraries, and the Cooper Institute, are in the immediate vicinity of the Hotel; on the other side the University of New York, Washington Parade Ground, and the Fifth Avenue are equally convenient.

The table is always supplied with every luxury which one of the richest markets in the world can afford. In short, no pains nor expense are spared by the undersigned to contribute to the comfort of their guests, and at the same time make them feel perfectly at home, without the apprehension that they will be required to conform to any needless "regulations."

That these various advantages are appreciated by our patrons is sufficiently proved by the fact that there are several families now at the New York Hotel who have boarded at it for periods varying from *seven to fifteen years*.

Although few first-class hotels in the world enjoy a larger patronage than the NEW YORK, the proprietors always manage to *reserve* a few superior suits of rooms for families or individuals requiring special accommodations; otherwise it would be useless to make any announcement like the present.

D. M. HILDRETH & CO.,  
Proprietors.

THE

# Hope Fire Insurance Co.

OFFICE, No. 92 BROADWAY.

Cash Capital - - - - - \$150,000  
 Surplus, July 1, 1869 - - - - - 80,083

The advantages offered by this Company are fully equal to any now offered by other reliable companies, comprising a liberal commission to Brokers, placing entire lines of insurance with customary rebate to assured, and prompt settlement of losses.

## Board of Directors.

Henry M. Taber,  
 Joseph Foulke,  
 L. B. Ward,  
 H. S. Leverich,  
 Joseph Grafton,  
 D. L. Eigenbrodt,

T. W. Riley,  
 Cyrus H. Loutrel,  
 D. Lydig Suydam,  
 Robert Schell,  
 Amos Robbins,  
 William Remsen,

S. Cambreleng,  
 Jacob Reese,  
 F. Schuchardt,  
 William H. Terry,  
 J. W. Mersereau,  
 Stephen Hyatt.

JACOB REESE, *President.*JAMES E. MOORE, *Secretary.*

# COMMONWEALTH LIFE INSURANCE COMPANY,

178 BROADWAY, NEW YORK.

## OFFICERS.

JOHN PIERPONT - - - - - *President.*  
 J. B. PEARSON - - - - - *Vice-President.*  
 F. E. MORSE - - - - - *Secretary.*

## MEDICAL EXAMINERS.

F. A. PUTNAM, M.D.

A. HUNTINGDON, M.D.

## DIRECTORS.

JOHN L. BROWNELL, Pres. Op. Bd. Brokers.  
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 C. F. DAVENPORT, Lockwood & Davenport,  
 Bankers.  
 FRANCIS E. MORSE, New Jersey.  
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 & Co., Bankers.

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 JULIUS R. POMEROY, Chambers & Pomero-  
 roy, Attorneys.  
 JOHN PIERPONT, Pres. of the Company.  
 SETH E. THOMAS, American Clock Com-  
 pany.  
 ARCHD. TURNER, Turner Bros., Bankers.

**Special Features.**—All Policies issued by the Commonwealth are incontestible from date of issue, and are free from restrictions on travel. It permits residence anywhere, without extra charge, except between Latitude 32 North and the Tropic of Capricorn. All Policies are non-forfeitable and participate in the profits of the Company, unless otherwise specified. Dividends are declared annually upon all policies that have been in force a full year, and are available on payment of the next annual premium.

**PUBLIC NOTICE IS HEREBY GIVEN BY THE COMMISSIONERS**  
of the Sinking Fund of the City of New York,

That, pursuant to the provisions of the act entitled "An act to authorize the construction of a railroad in 125th street, and in certain other streets and avenues in the city of New York," passed April 28, 1870, they will sell at public auction, in the Governor's Room of the City Hall in said city, on Monday, July 18, 1870, at 12 M., to the highest bidder for the same, the right, privilege, and franchise to construct, operate by animal power, and use a railroad with a single or double track, as hereinafter provided, and to convey passengers thereon for compensation, through, upon, or along the following streets or avenues, route or routes, in the city of New York, viz.: Commencing on the North or Hudson river, at the foot of 130th street, thence through and along 130th street, with a double track, to Manhattan street; thence through and along Manhattan street, with a double track, to 125th street; thence through and along 125th street, with a double track, to the East or Harlem river; also, from 125th street, thence through and along the Third avenue, with a double track, to the Harlem bridge; also from the Third avenue, thence through and along 130th street, with a double track, to the Harlem river; also, from 125th street, at its intersection with Tenth avenue; thence northerly, through and along the Tenth avenue, with a double track, to the terminus of said Tenth avenue, together with the necessary connections, turn-outs, and switches for the proper working and accommodation of the said railroad on the said streets or avenues, route or routes; said road to be completed within two years from the passage of said act, except upon and along Tenth avenue, and upon and along said avenue as fast as the same shall be opened, graded, and paved from 125th street.

Such sale will be conducted in the ordinary manner of sales at auction, and the person or corporation who shall offer to pay into the city treasury the largest sum of money for such right, privilege, or franchise shall receive from said Commissioners a certificate that he or they is or are entitled to such grant, and are authorized to construct, operate, and use the same in accordance with the provisions of the said act, such certificates to be issued on the payment, within ten days, into the city treasury of the amount of the bid and of the execution of a bond to the Mayor, Aldermen, and Commonalty of the city of New York, in the sum of two hundred and fifty thousand dollars, in two good and sufficient sureties, to be approved by the Comptroller of said city, conditioned that the person or corporation receiving such certificate shall, within two years, finish and complete said road, and equip the same with the requisite number of cars and horses, except along Tenth avenue, as aforesaid; but should he or they be restrained or prevented by any legal proceedings from completing and constructing the same, the time for which they are so restrained shall not be deemed or taken to be part of the time within which the same is to be completed.

But the Commissioners of the Sinking Fund are authorized and reserve the right to reject any bid, if in their judgment it is for the interest of the city that they should do so, and offer the franchise for sale again. A copy of the act of the Legislature under which the sale is to be made can be procured at the Finance Department. Dated New York, June 1, 1870.

A. OAKLEY HALL, Mayor,  
RICHARD B. CONNOLLY, Comptroller,  
JOHN J. BRADLEY, Chamberlain,  
JOHN K. HACKETT, Recorder,  
JOHN MOORE, Chairman Finance Committee Board of Aldermen,  
NICHOLAS HAUGHLON, Chairman Finance Committee Board of Assistant Aldermen,

*Commissioners of the Sinking Fund.*

## Pennsylvania Central Railroad.

SHORT LINE ROUTE BETWEEN THE  
EAST AND WEST,

Running Cars without Change between

NEW YORK and CRESTLINE, CHICAGO, COLUMBUS, and  
CINCINNATI.

Through Time both East and West between

NEW YORK and PITTSBURGH	17 Hours.
" " CINCINNATI	29 "
" " CHICAGO	35 "
" " ST. LOUIS	46 "

The arrangement of Sleeping Cars by this and connecting roads is such as to afford the utmost convenience to passengers. They run from supper to breakfast stations, passing intervening connecting points without change between New York and Pittsburgh; Altoona and Crestline or Dennison; Pittsburgh and Chicago, Cincinnati, or Indianapolis; St. Louis and Crestline, Columbus, or Cincinnati; New Orleans and Louisville.

### ASK FOR TICKETS BY PITTSBURGH.

For sale in all principal Railroad Ticket Offices throughout the country.

HENRY W. GINNER,

General Passenger Agent,

Philadelphia, Pa.

EDWARD H. WILLIAMS,

General Superintendent.

## SOUTH SIDE RAILROAD OF LONG ISLAND.

### SUMMER ARRANGEMENT:

COMMENCING MONDAY, MAY 30, 1870,

FROM ROOSEVELT AND GRAND STREET FERRIES.

8 A.M., Mail and Accommodation to Patchogue.

10 A.M., Babylon Accommodation and all Stations.

11 A.M., Rockaway Excursion. This train will be put on June 20.

3.30 P.M., Express for Patchogue, connecting with Stages for Belleport, Fire Place, and South Haven.

4.30 P.M., Accommodation for Patchogue.

5.30 P.M., Accommodation for Islip and all Stations.

6.30 P.M., Accommodation for Merrick and all Stations; on Saturdays, through to Babylon.

8 A.M. and 3.30 P.M. Express connects with boat at Babylon for Fire Island.

All trains connect at Valley Stream for Rockaway, except the 5.30 P.M. from New York and the 8 A.M. train from Islip.

The company have erected extensive buildings on Rockaway Beach for refreshments and the convenience of excursionists.

Tickets to and from the Beach, One Dollar.

For further particulars, see large Time Tables.

*C. W. DOUGLAS, Superintendent.*

NEW JERSEY, CAMDEN & AMBOY,  
AND  
PHILADELPHIA AND TRENTON RAILROADS.

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GREAT THROUGH LINE WITHOUT CHANGE OF CARS  
TO  
PHILADELPHIA, BALTIMORE, WASHINGTON,  
AND THE WEST.

---

**For Philadelphia:**

Leave foot of Cortlandt St. at 7 & 10 A.M., 12.30, 1, 4, 5, 6.30, & 12 P.M.  
Leave Pier No. 1, N.R., at 6.30 A.M. and 2 P.M.

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**For Baltimore and Washington:**

Leave foot of Cortlandt Street at 8.40 A.M., 12.30 and 8.30 P.M.

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**For Pittsburgh, Chicago, and Cincinnati:**

Leave foot of Cortlandt Street at 8.40 A.M., 5 and 9 P.M.

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WM. H. GATZMER, Agent,

C. & A. R.R. and Tr. Co.

OFFICE CHIEF QUARTERMASTER,  
**DEPARTMENT OF THE EAST,**

NEW YORK CITY, JUNE 8, 1870.

**P**ROPOSALS, in duplicate, with a copy of this advertisement attached to each, are invited, and will be received at this office until 12½ p.m. June 20, 1870, for supplying the Quartermaster's Department with seven hundred and twenty (720) cords, more or less, of good merchantable hard wood, 128 cubic feet to the cord; three hundred and seventy-one thousand three hundred and thirty-four (371,334) pounds, more or less, of the best quality of anthracite coal, nut size; two million one hundred and nineteen thousand and sixty-six (2,119,666) pounds, more or less, of the best quality of anthracite coal, egg size; and forty thousand (40,000) pounds, more or less, of the best quality of anthracite coal, furnace size; the whole to be furnished at such times and in such quantities as may be required by the Quartermaster's Department during the year ending June 30, 1871 (at which time deliveries must be completed), and to be delivered at the following-named places:—

Fort Independence, Boston Harbor, 50 cords wood and 700,000 pounds egg coal.

Fort Warren, Boston Harbor, 886,000 pounds egg coal.

Fort Preble, Portland, Me., 130 cords wood, 261,334 pounds nut coal, and 472,666 pounds egg coal.

Fort Sullivan, Eastport, Me., 350 cords wood and 100,000 pounds nut coal.

Kennebec Arsenal, Augusta, Me., 74 cords wood and 40,000 pounds furnace coal.

Champlain Arsenal, Vergennes, Vt., 20 cords wood, 10,000 pounds nut coal, and 24,000 pounds egg coal.

Ten ordnance sergeants at Forts Standish, Andrews, Sewell, Phoenix, Constitution, McCleary, Knox, and Popham; fort at Clarke's Point and Long Point Batteries, Massachusetts, in the aggregate, 96 cords wood and 36,400 pounds egg coal.

Payments will be made according to the measurement or weight, as certified to by the Post Quartermasters at the places of delivery. Bidders must state separately the price at which they will deliver the coal and wood herein called for at each of the places.

Each bid must be accompanied by a guarantee, signed by two responsible parties, that in case the bid shall be accepted and a contract entered into they will become sureties in a sum equal to one-fourth the amount of the contract for the faithful performance of the same.

No bid will be entertained that is not made in accordance with this advertisement, and bidders have the privilege of being present at the opening of the bids.

The government reserve the right to reject any or all bids regarded as disadvantageous to the department, or to accept such portion of any bid, not less than for one post, that may be deemed of advantage to the public interest.

Bids may be made and will be entertained for delivering the coal and wood herein called for at any one or more of the posts.

Proposals must be endorsed "Proposals for wood or coal" (or both as the case may be) and addressed to the undersigned, of whom any other information can be obtained.

RUFUS INGALLS,

Brevet Major-General and Assistant Quartermaster  
 General United States Army, Chief Quartermaster-  
 for Department of the East



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**SAFEST & CHEAPEST SYSTEM OF INSURANCE.**

—:O:—  
**CASH CAPITAL. SCRIP PARTICIPATION.**  
 —:O:—

**Washington Insurance Company,**  
**172 BROADWAY,**

Corner of Maiden Lane.

**NEW YORK.**

**CASH CAPITAL** ..... \$400,000

**ASSETS, February 1st, 1870,** ..... 801,397

---

**FIRE, MARINE & INLAND NAVIGATION INSURANCE.**

—:O:—  
 The Policies entitled to participate receive 75 per cent. of the net profits.  
 Average Scrip Dividends for *Six* years *Forty-five* per cent. per annum.

HENRY WESTON, Vice-President.  
 WM. A. SCOTT, Assistant Secretary.

GEO. C. SATTERLEE, President.  
 WM. K. LOTHROP, Secretary.

---

**SECURITY**  
**Insurance Company,**  
**119 BROADWAY, NEW YORK.**

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**JANUARY 1st, 1870.**

**Capital** ..... \$1,000,000 00

**Total Assets** ..... \$2,017,869 81

~~~~~  
 A. F. HASTINGS, PRESIDENT.

W. B. BUCKHOUT, VICE-PRES'T.

NATHAN HARPER, Secretary.

~~~~~  
**Fire and Inland Insurance at Lowest Rates.**

## PROPOSALS For Anthracite Coal for the Navy.

NAVY DEPARTMENT,  
Bureau of Equipment and Recruiting.

*Washington, May 23d, 1870.*

**SEALED PROPOSALS** for furnishing Anthracite Coal for the Navy, to be delivered during the fiscal year ending June 30, 1871, will be received at this Bureau until 10 o'clock, A. M., June 18, 1870.

THESE PROPOSALS MUST BE ENDORSED,

### "PROPOSALS for ANTHRACITE COAL for STEAMERS' USE."

The offer must be for the delivery of 10,000 Tons, of 2,240 Pounds.

The coal must be of the best Buck Mountain or Black Heat, or of a kind equal to them in all respects, which equality will be determined by a board appointed by the Secretary of the Navy, after the reception of the bid. The name of the coal proposed to be furnished, must be stated in the offer. It is to be delivered in lumps of suitable size for naval steamers, clean, of uniform quality, selected, free from impurities, unmixed, of which the contractor will be required to furnish such evidence as will be satisfactory, and be subject to such inspection, as to quality and quantity, as the Bureau may direct. The coal must in all respects be satisfactory to the inspectors, who will have the right of peremptory rejection.

The price must be for coal delivered at the Philadelphia navy-yard or League Island, and placed in carts provided by the Government on the navy-yard wharf, or on board of vessels at such points within six miles of the said navy-yard as may be designated by the Bureau; and all deliveries aforesaid must be at the contractor's risk and expense, and without any extra charge of any kind.

Proposals will likewise be received for the delivery of 3,000 tons of the same quality of coal, to be delivered in the port of New York, on board of vessels, at the navy-yard there, as at Philadelphia, under the same conditions.

Any demurrage or other charges to which the Bureau may be subjected from delay in the prompt delivery of the coal by the contractors, will be deducted from their bills.

In case of failure to deliver the coal in proper quantity, (not exceeding 500 tons per day,) or proper quality, and at the proper time and place, the Bureau reserves the right to purchase forthwith at the contractor's risk and expense that which may seem necessary to supply the deficiency.

Blank forms of offer, guarantee, &c., will be furnished on application to the Bureau.

## EXTRACTS FROM LEADING JOURNALS,

FOREIGN AND DOMESTIC.

—:0:—

" 'Our Millionaires and their Influence,' is a powerful and well-merited castigation of the mere money-makers, the railroad rogues, the gold-market speculators, who override society in the New World as well as in the Old."—*Phila. Press*.

"It is creditable to our transatlantic friends to sustain a journal which, like the *National Quarterly Review*, possesses the courage to unmask false pretensions, and both the ability and disposition to improve the public taste."—*Edinburgh Scotsman*.

"Il (the editor) a mérité l'estime de nos savans par d'important travaux comme critique sur la haute education, aussi bien que la littérature."—*Indépendance Belge, Brussels*.

"\* \* *Vassar College and its Degrees* is a merciless unmasking of an educational sham, deserving the gratitude of all friends of true education.\* \*"—*Christian Standard, Cincinnati, O.*

"\* \* No one can take up the two American quarterlies without feeling that, while the one is the organ of a clique, and bound down and restrained by the narrowest Puritan sentiment, the other is broad, generous, and catholic in tone, and world-wide in its sympathy. The *North American* and its little sister, the *Atlantic Monthly*, think of the world from what Lord Bacon would have called the Cave, and treat the world as if Boston were really the hub of the universe. The *National Quarterly* takes a nobler standpoint, and, from its greater elevation, makes juster observations, and arrives at more correct conclusions.\* \*"—*New York Herald*.

"It is at once the most learned, most brilliant, and most attractive of all their (the American) periodicals."—*London Spectator*.

"La clarté, l'ordre, la précision du style; ce que les Anglais appellent *humour*, et parfois l'ironie, sont les qualités que distinguent le *National Quarterly Review*, au-dessus de tout autre journal littéraire Américain."—*Le Pays, Paris*.

"It certainly exhibits high culture and marked ability."—*London Saturday Review*.

"We have been much interested in witnessing the steady advance of this periodical. It combines great learning with vigor of style and fearless utterance."—*Boston Journal*.

"More than a year ago we ranked it with the best of our own Quarterlies, and it certainly has not lagged since in ability or vigor."—*London Daily News*.

"Every one of these articles is brilliantly written. The editor, Dr. Sears, is an Irish Protestant. His *Review* proves intellect as fine as can be found, and candor as unrestricted, by prejudiced limits, as the Catholic Church itself can require. Certainly the Catholics, particularly the Irish Catholics, of this country, should well support a publication which is thus distinguished."—*Philadelphia Catholic Universe*.

"Some particularly fearless and original opinions heretofore expressed in the *National* have established an almost personal feeling of respect and esteem between its readers and itself. Of this kidney are the views expressed by the author of the paper in the present (December) number on 'Our Millionaires and their Influence.' The writer puts into words what many of us have been feeling for a long time, that the sluicing of money into the channels guided by a few capitalists is going to have the gravest effect upon national honor and progress."—*Philadelphia Bulletin*.

"Pour bien apprecier cet écrivain il faut le comparer à ces dévanciers dans la littérature critique Américaine et l'on verra quel pas immense qu'il fit faire."—*La Presse, Paris*.

"This journal supports creditably the critical ability of New York, and often contains papers that would make a sensation if they appeared in some medium of longer traditional reputation."—*New York Daily Times*.

"Broad, liberal, and learned in its tone and contents, it also fulfills the functions of a high order of journalism by piquant criticism and reviews of current events."—*Cincinnati Chronicle*.

Two Dollars (2.00) will be paid by the Editor for each copy of the first or second number of the National Quarterly Review.

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### To Contributors.

All articles should be received at least a month before the day of publication. Contributions from all parts are equally welcome; they will be accepted or rejected solely according to their merits or demerits their suitableness or unsuitableness.

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### FOREIGN POSTAGE.

The postage on each number of the NATIONAL QUARTERLY REVIEW to the principal countries of Europe, is as follows: to England, Ireland or Scotland, 30 cents; to France, 20 cents; to any of the German States, 30 cents; to Belgium or Holland, 40 cents; to Italy or Switzerland, 50 cents.

N. B.—The subscription to any of these countries is in proportion to the postage—the amount *without postage* being \$5 a year, payable in advance.